

THE ACADEMY.

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The Memoirs of Edmund Ludlow, 1625-1672.
Edited by C. H. Firth. (Oxford: Clarendon Press.)

THE period of the Commonwealth possesses peculiar attractions for most historians. Not to mention Ranke in Germany, Guizot in France, and our own Carlyle, it is an open secret that it has furnished the incentive for Mr. Gardiner's monumental work. For once in her history England, breaking away from her traditional conservatism, became the battle-field of contending ideals, religious and political. The central figure of the period is Oliver Cromwell. Whatever our views, whatever our prejudices, it is the elucidation of his character that is of primary importance. A sane man among fanatics, a fanatic of fanatics: how shall we interpret him and his time? It is to this end that Mr. Firth has directed his studies. His discovery of the Clarke papers, his contributions to the *Dictionary of National Biography*, his edition of Lucy Hutchinson's *Memoirs*, and now his edition of Ludlow's *Memoirs*, have made Cromwell himself, the problems that confronted him, and the manner in which he tried to solve them, much more intelligible than hitherto they had been.

Viewed from this standpoint, his edition of Ludlow is particularly interesting. For, whatever we may think of Ludlow, it is impossible to question his sincerity or to dismiss lightly the charges levelled by him against Cromwell. A dull, heavy man he was certainly, narrow and bigoted one might call him, capable only of one idea at a time, an idealist unable to admit the modifying force of circumstances, unscrupulous in his adhesion to his principles, and inconsistent in his application of them—he was, nevertheless, a man that by the sheer honesty of his purpose commands our respect.

The eldest son of Sir Henry Ludlow, of Maiden Bradley, Wilts, M.P. for his county in the Long Parliament, born one conjectures in 1617, and educated at Trinity College, Oxford, he early displayed that incapacity of distinguishing, as Mr. Firth puts it, between shadows and realities that marked his conduct in later life. Convinced that the question at issue between King and Parliament was simply

"whether the king should govern as a god by his will, and the nation be governed by force like beasts; or whether the people should be governed by laws made by themselves, and live under a government derived from their own consent,"

he thought it his duty, considering his age

and vigorous constitution, to take up arms for the Parliament. Thus we may see how, at the very beginning of his career, his identification of the Parliament with the nation was likely to land him eventually in a painful dilemma. Without any special military training, his defence of Wardour Castle gained him considerable reputation with his own party. Still, it may be questioned whether, apart from a certain doggedness, useful, no doubt, in defending a position, he possessed any remarkable military skill. He played a small and not very successful part in the first Civil War; and after Cromwell and Ireton had broken the back of the Irish Rebellion, there was little opportunity in the capturing of outlying castles, and in the guerilla warfare that ensued, to call forth any latent ability he may have possessed. In May 1646 he was returned as M.P. for Wilts. From the first he associated himself with the extreme section of the popular party, in whose political creed the necessity of turning England into a Republic was the first article. He was opposed to any compromise with the King. "An accommodation with the King," he insisted, "was unsafe to the people of England and unjust and wicked in the nature of it." This being his conviction, he had no hesitation in coercing Parliament to his own view of the situation.

His thoroughgoing republicanism obtained for him great influence with the Levellers; and I am not at all sure that Mr. Firth is right in dismissing as improbable the suggestion of Ludlow's friends that, in appointing him to the command of the troops in Ireland, Cromwell was actuated by a desire to remove him out of his way. It is possible, as Mr. Firth suggests, that the belief that what was wanted in Ireland was not simply a soldier, but a soldier who was something of a statesman, may have weighed with Cromwell in his choice of Ludlow. But this belief seems to me to be quite consistent with Cromwell's desire to get rid of him. Ireland, as he said, was like a sheet of clean paper. Ludlow was an ardent reformer; he was not quite satisfied with the slow progress that the reformation was making in England: let him then go to Ireland, where he would have an opportunity of putting his theories in practice and of setting "a good precedent even to England itself." In using this line of argument Cromwell was perfectly sincere. So far as the welfare of the Commonwealth was concerned, he was at one with Ludlow. But he saw danger where Ludlow saw none. An idealist of Ludlow's stamp, incapable of admitting the logic of facts, he plainly recognised to be a danger in England. In Ireland, on the other hand, such a man would not merely cease to be dangerous, but from the very sincerity of his convictions might be instrumental in building up a strong Protestant interest there.

In truth the building up of a strong Protestant interest in Ireland was the desire not only of Cromwell and Ludlow but of Englishmen generally. In this respect all classes and creeds in England were united. To the national contempt of the Wild Irish, which had found constant expression in the most national part of the nation's litera-

ture—the drama—had recently been added a much more terrible element. At a moment of intense religious excitement, the rumour had spread through the length and breadth of the land that the Irish, instigated by the emissaries of Rome, had risen in their masses and massacred, under circumstances of revolting brutality, men, women and children, whose sole crime was that they were Englishmen and Protestants. Political intrigue co-operated with religious fanaticism. A sort of madness seized the nation. Stories, the wildest and most improbable, were caught up with credulous avidity. The employment of Irish soldiers in England was resented as an outrage on the national feeling, and added one more to the long list of Charles's crimes. The day of divine retribution arrived at last. The victories of Cromwell and Ireton paved the way for a settlement of Ireland on a radical and Protestant basis. War and famine had thinned the ranks of the Irish. The gallows, transportation, and transplantation were to do the rest. Cleansed as far as possible from the stain of popery, Ireland was to realise the dream of Elizabethan statesmen, and to become another England across the Channel.

Such was the dream that Ludlow was to help in realising, and with this object before him he arrived in Ireland early in 1651. His account of the reconquest by Cromwell and Ireton is, as Mr. Firth points out, neither clear nor consistent. Sympathy with the Irish one does not expect to find in him, but his ignorance of the country he was to assist in governing is at times astonishing. Mr. Firth has done his best in his footnotes to correct his blunders, and his illustrative documents have given to the *Memoirs* a value which they cannot be said to possess in themselves. But the truth is that, whatever interest Ludlow may have originally felt in Ireland, it soon evaporated. It was in England that the real battle of religious and political liberty was being fought, and it was to England that Ludlow's thoughts continually reverted. Charles had fallen; Ireland and Scotland lay at the feet of the Parliament; the enemy everywhere was dispersed and conquered,

"and the nation likely to attain in a short time that measure of happiness which human things are capable of, when by the ambition of one man the hopes and expectations of all good men were disappointed, and the people robbed of that liberty which they had contended for at the expense of so much blood and treasure."

This, as Mr. Firth points out, was not Ludlow's first view of the situation. He was content to acquiesce in the expulsion of the Long Parliament, and it was only when the Protectorate came to be proclaimed that his hostility to Cromwell was openly manifest. From that moment all his interest in the great work of regenerating Ireland vanished. Utterly deaf to the arguments and entreaties of his fellow-commissioners, he flatly declined to have anything further to do in the management of civil affairs; and if he retained his military commission, it was not for any such specious reason as "to bring those to

justice who had been guilty of the blood of many thousands of English Protestants," but because he was unwilling to relinquish a weapon which might prove serviceable against the usurper. His conduct has been described as childish: it was certainly short-sighted, for it exposed his motives to misconstruction, and debarred him from further participation in public affairs. But so long as his attitude was merely one of passive resistance, no steps were taken against him; and it was only when he began to actively intrigue against Cromwell that government felt it necessary to interfere.

In one respect Ludlow was no doubt right in regarding the Protectorate as a conservative reaction and a betrayal of the good old cause; but, as Mr. Firth says, he was incapable of perceiving that the Republic he advocated was essentially the government of a minority, and had just as little popular support as the Protectorate. His opposition to Cromwell, however, gained him the respect of the extreme party, and after Oliver's death he again became a man of importance. He had seen what influence the support of the Army had conferred on Cromwell, and it was now his great object to secure the support of the Army for the re-establishment of a republican form of government. The dissensions of the Army leaders among themselves favoured his purpose; and his account of his intrigues with the Wallingford House party, ending in the restoration of the Long Parliament and the deposition of Richard Cromwell is, as Mr. Firth points out, not only minute but of great historical value. There still remained a constant fear of fiction leading to open rupture between the Parliament and the Army; but it was, as Ludlow perceived, chiefly from the side of Ireland that any immediate danger was to be apprehended. Many of the Irish officers, it was well known, were warmly attached to the Cromwells, and regarded the recent *coup d'état* with anything but favour. It was imperative, therefore, that the army in Ireland should be remodelled, and for this task who could be found fitter than Ludlow? But in accepting the commandship-in-chief of the Irish forces, Ludlow this time took care not to suffer himself, as he said, to be banished thither as he had formerly been by Oliver Cromwell,

"but to return to England as soon as I should have done what might be necessary for the security of that country, to contribute my endeavour towards the settlement of a just and equitable constitution of government at home, and to prevent those mischiefs which I perceived the ambition of the army to be bringing upon us."

So far as his immediate object was concerned he was entirely successful. But the discontent which his purgation of the Army created eventually proved fatal to him. Meanwhile, what he had feared had actually come to pass in England. Once again in the course of its troubled history the Long Parliament had been sent about its business. Ludlow's position was truly pitiable; and his futile efforts to effect a reconciliation between the Army and the Parliament brings into strong relief the radical weakness of his doctrine of parliamentary supremacy.

Unable, like Cromwell, or even like Monk, to mould circumstances to his will, he drifted helplessly with the current of events, step by step becoming committed to the policy of the Army. He had returned to England in October a supporter of Parliament. Only two months later he was, by a curious irony of fate, recalled to Ireland for the express purpose of suppressing a movement in favour of the restoration of Parliament. His journey was of no avail, and in his absence he was deprived by Parliament of all his offices. "The result," as Mr. Firth says, "of all his attempts at mediation had simply been to make him suspected by the adherents of the Parliament without gaining him the confidence of the leaders of the Army."

Ludlow was returned to the Convention as member for Hindon, but found himself isolated and helpless. After the Restoration he managed to escape to France, and finally to Vevay, in the Canton of Berne, where he found a more or less secure asylum, and where he relieved the tedium of exile by the composition of his Memoirs. More than one attempt appears to have been made to assassinate him, but he lived to see the Revolution. He at once hastened to England "to strengthen," as he said, "the hands of the Gideon who had been raised up to deliver the nation from the house of bondage." But, except for himself and a few fanatics, republicanism had ceased to have any practical interest for Englishmen. A motion was made in parliament for his arrest as a regicide, and he was glad to retrace his steps to Vevay. Here we may leave him.

In what I have said regarding his life I have followed on the lines of Mr. Firth's luminous Introduction. Of the present edition it is sufficient to say that it is a scholarly production. The amount of information stowed away in the notes is extraordinary, and can only be estimated at its right value by students already familiar with the history of Ludlow's times. To them Mr. Firth's work will prove invaluable. If to this it is added that for the first time the Memoirs have been printed in their entirety, with an introduction not less remarkable for succinctness and completeness than for critical insight into the character of Ludlow and the history of his times, all that it is necessary to say will have been said.

One or two blunders of a trivial sort have escaped Mr. Firth's eye. "Stout Major General" (i. 513) ought apparently to be scout master general; in the index the Earl of Westmeath referred to is not Christopher, but Richard Nugent; and Ross in Kerry is more than once confounded with Ross in Wexford.

It may perhaps interest Mr. Firth to learn (if he is not already aware of the fact) that two valuable papers were contributed to the *Proceedings* of the Kilkenny Archaeological Society in 1854, by the late Mr. J. P. Prendergast and the late Archdeacon Rowan, on the capture of Ross Castle by Ludlow.

R. DUNLOP.

Criticisms on Contemporary Thought and Thinkers. Selected from the "Spectator" by R. H. Hutton. In 2 vols. (Macmillans.)

Two generations ago one of Mr. Hutton's contemporary thinkers prophesied that "literature would by-and-by become one boundless self-devouring review." Carlyle's dismal anticipation seems partially confirmed by the increasing tendency to reproduce ephemeral criticisms in permanent book form. These in turn have to be reviewed, and so the process goes on. Mr. Hutton tells us that, in reprinting a selection from his contributions to the *Spectator*, he was guided by the advice of his nephew, the late Rev. W. R. Hutton. In nothing is it so rash to follow the counsels of one's relations as in questions of publication. They of a man's household are in these matters his worst enemies, and the customary and wholesome disparagement of domestic criticism is temporarily suspended that he may be driven into print or cloth-binding. The younger Mr. Hutton might at least have aided in revising, as well as in selecting, his uncle's essays.

The very able editor of the *Spectator* is notoriously not remarkable either for accuracy of statement or for elegance of style. As a journalist, he may plead that the urgent necessity of setting everybody else right about everything in earth and heaven (more especially the latter) leaves him little leisure for cultivating such minor accomplishments. But, surely, if he has time to reprint, he has time to revise. As an example of how *not* to write, take the opening sentence of the article on Dean Church's *Oxford Movement*:

"Those who did not know the late Dean of St. Paul's—perhaps the ripest scholar among our Oxford divines, certainly the most accomplished man of letters, with a large share of Cardinal Newman's perfect delicacy and simplicity of style, and an independence of thought of his own that rendered it impossible for him to follow Newman to Rome, deeply as he had entered into his genius and sympathised with the ardour of his spiritual purposes—will find in this book something as near to a literary transcript of his mind as it is often given to men to embody in their writing" (vol. ii., p. 246).

What a curious piece of literary irony that a reference to "perfect delicacy and simplicity of style" should be let fall in the midst of this rabble of clauses, elbowing one another aside, tumbling over one another's heels, and each clamouring for the whole attention of the poor distracted reader! The whole might have been re-cast in three sentences, by the very easy method of uniting the first clause with the last, and breaking up the intermediate portion into two periods. But even then we should have to ask what is meant by "something as near as is often given." Mr. Hutton can scarcely imply that many men have given as complete a transcript of their minds as Dean Church gave of his in the *Oxford Movement*. Probably he means "nearer than is often given," or "as near as is seldom given." Again, how characteristic is the tautology, "literary transcript in writing" and "independence of thought

of his own"—as if it could have been somebody else's!

Mr. Hutton is a consummate poetical critic; and the papers that deal with poetry, though rather out of place where they now stand, are much the most valuable in the collection. But was it worth while to reprint the reply to Mr. Ruskin's unhappy attack on Wordsworth? A rather damaging defence, by the way, in its present sadly unrevised condition, as it meekly admits that Wordsworth talked about "lambs bounding to the tabor's sound" (vol. ii., p. 108), whereas what he said was "as to the tabor's sound," which may not have been very felicitous, but was not the absolute nonsense here ascribed to him. On the next page a quotation of unnecessary length from the same Ode is disfigured by the substitution of "these" for "those." It is dangerous to alter a single vowel in Wordsworth's "inevitable" diction, much more a whole word as Mr. Hutton does elsewhere, writing "Thou canst preserve the stars from wrong" for "thou dost" in one of the noblest lines in the poet's noblest Ode (vol. i., p. 292).

Verbal inaccuracies might have been excused, had the matter of these papers undergone a searching revision. But they have been hurried into book form and brought before the judgment-seat of literary criticism with their sins unconfessed and unabsolved. This is particularly noticeable in the controversial essays which fill the greater part of the first volume, and in which Mr. Hutton fearlessly, but somewhat rashly, grapples with such opponents as Mr. Leslie Stephen, Prof. Clifford, Prof. Tyndall, Prof. Huxley, Mr. Matthew Arnold, and Cotter Morison. Now there seems a certain unfairness, at any rate a decided want of chivalry, in serving up the replies to nearly a score of articles and books some of which appeared more than twenty years ago. Few of Mr. Hutton's readers will have the other side of the argument fresh in their memories, or will take the trouble to study it in the original sources. Even if Mr. Hutton could give an accurate account of what was said by the persons whom he assails, its impressiveness would be very much less in his statement than in theirs. But so far is this from being his habit that he has sometimes directly and demonstrably falsified or misunderstood their meaning. Not intentionally, of course—Mr. Hutton is always transparently honest—but from an irrepressible genius for blundering. For instance, he tells us that "Prof. Tyndall appears to admit that *approbation and disapprobation* are unmeaning, except in that hypothesis of moral freedom which he has rejected" (vol. i., p. 243), and proceeds to expatiate at somewhat unnecessary length on the great importance of those feelings as instruments of moral discipline. "As the German thinker said of God, if they did not exist we should be obliged to invent them." It may interest Mr. Hutton to learn, what most of my readers will know already, that "the German thinker" wrote in French, and that his name was Voltaire. The important thing, however, is that Prof. Tyndall did not "appear to admit" any such absurdity, as we know on the best possible authority:

namely, that of the lamented physicist himself, who, on republishing his Address, added a note expressly disclaiming the interpretation put on his theory by the critic in the *Spectator* (see *Fortnightly Review*, New Series, vol. xxii., p. 616). Nor is this all. In the same article it was asked why Prof. Tyndall said that he had no objection to talk "poetically" of a soul, though he had "a strong objection to believe in one really," with the addition of some extremely rude language about "telling fibs" and the like. To this charge also Tyndall replied at considerable length (*ut supra*, p. 608); but it is now reprinted without the slightest reference to the explanation which had been over sixteen years in print (vol. i., p. 244).

Our critic gives himself away another time in the review of Clifford's *Lectures and Essays*. In discussing a theory of the origin of atoms put forward by the authors of *The Unseen Universe*, Clifford had observed that it was at any rate better than

"the more common form of the argument, which may be stated as follows:—'Because atoms are exactly alike and apparently indestructible, they must at one time have come into existence out of nothing. This can only have been effected by the agency of a conscious mind not associated with a material organism.'"

He then proceeds to parody the argument in terms that I need not quote, as they seem to have given pain to some rather sensitive people. On this Mr. Hutton remarks that "it would have been fairer to have quoted the imbecile argument adduced from some outwardly respectable authority than to have manufactured it in a form inviting a parody so crushing as this." The argument is "made in order that he might travesty it," and "not derived from any actual author" (vol. i., pp. 262-3). Really one loses all patience with such ignorant whining as this. Had Mr. Hutton read or even glanced over the book he was reviewing, he would have found, in the lecture immediately preceding the essay on *The Unseen Universe*, the following passage:—

"Prof. Clerk Maxwell argues that things which are unalterable and are exactly alike cannot have been formed by any natural process. Moreover, being exactly alike, they cannot have existed for ever, and therefore they must have been made. As Sir John Herschel said, 'they bear the stamp of the manufactured article'" (Clifford's *Lectures and Essays*, vol. i. p. 203).

I hope Clerk Maxwell and Sir John Herschel are sufficiently "actual" and "outwardly respectable" to satisfy Mr. Hutton. Their argument may be "imbecile," but it seems quite as powerful as the one on which he himself seems to rely most.

"Human freewill can hardly be believed at all without belief in a personal Creator. That any mere development of material or unconscious life should lead to the existence of a being who can liberate himself from the control of the forces which had brought him into being is so utterly incredible that one cannot conceive a sincere believer in human freewill who could doubt for a moment that that will must have owed its origin to a personal God" (vol. ii., p. 71).

A perusal of Lucretius might do something

towards enlarging this critic's limited powers of conception. But is it not obvious that the alleged inconceivability applies as much to the theistic as to the materialistic theory? The possessor of freewill has "liberated himself from the control" of the force that brought him into being, whether that force be personal or impersonal. Moreover, there is a third alternative, forgotten by Mr. Hutton. The human will, assuming it to be free, may have come into existence without any cause at all, for by its very existence it negates the universality of causation. While on this topic, I may observe that Mr. Hutton must have forgotten his mathematics very thoroughly when he assumed the freedom "to believe that, though the stock of physical energy in the world is always the same, incapable of increase or decrease, the way in which it is to be applied . . . is left more or less at our disposal" (vol. i., p. 242). To produce a change in the direction of movement would require a creation (or destruction) of energy just as much as the absolute starting of a movement; and Lord Kelvin seems to admit this when he calls freewill "a miracle." If miracles do not happen, it is because the conservation of energy bars them out.

Another victim of the reviewer's inability to enter into an opponent's case is Mr. Leslie Stephen, of whom Mr. Hutton says, in an answer to "The Scepticism of Believers," that he "admits he can assign no reason why a man should sacrifice himself to society except that he recognises the virtuousness of the impulse which urges him to do so," and that according to his philosophy "moral obligation is only a name for the teaching of experience as to the laws of cause and effect in human conduct" (vol. i., pp. 145-6). What Mr. Stephen really said was as follows:—

"Altruistic instincts exist; men have desires which can only be explained when man is regarded as a fraction of the social integer. . . . The existence of such instincts may appear a paradox to some reasoners. A belief in them is the mystery of the unbelievers' creed, against which the pride of reason is apt to revolt. It is not my present purpose to justify the doctrine, or to show (as I hold that it may be conclusively shown) that it involves no real offence to reason" (*Fortnightly Review*, *ut supra*, p. 373).

I must leave the reader to judge whether the sense of this passage is fairly reproduced in the reviewer's version of it.

As a general rule, Mr. Hutton seems anxious to show that his opponents have no logical right to a shred of moral principle or of religious feeling. An exception, however, is made in favour of Darwin, whose authority was too great to be lightly surrendered to the cause of unbelief. "If Plato held that God is the great geometer, Darwin certainly held that God is the great fountain of plastic art and biological method" (vol. ii., p. 152). These lines were written in 1882. Since then Darwin's Life has appeared, and from it we know exactly what his religious belief amounted to. The great naturalist rather preferred calling himself an agnostic to calling himself an atheist. That was all. Is Mr. Hutton ignorant of this notorious

fact, or does he knowingly allow sentences to stand which convey an impression that is the reverse of true?

ALFRED W. BENN.

Georgian Folk Tales. Translated by Margery Wardrop. (David Nutt.)

MANY travellers have described to us the magnificent scenery and picturesque inhabitants of the Caucasus. Indeed, when we look through the list of mountain climbers who have visited these regions, it is pleasant to find how the names of our countrymen preponderate. But even to the present day, in spite of the labours of Brosset, Tsagarelli, Uslar, and others, the languages of the country have been little studied. Their names are legion, and even the classification of them is no light matter. Among them is to be found the Georgian family (including the Georgian properly so called), Mingrelian, Suanian, and Lazian. Of these Georgian is the only one which can be said to possess a literature; but this, dating as it does from the eighth century, may well be styled an old one. Little has been done by Englishmen to make this language better known; and Miss Wardrop, in the preface to the present volume, can assert with truth that only one translator has preceded her, the Rev. S. C. Malan, still, we believe, living in a green old age.

It was a happy thought of Miss Wardrop to introduce to us some of the folk-lore of this little-known country. And she has courageously carried out her resolution. We say courageously, because the Georgian language is beset with difficulties. Such an intractable verb can be found elsewhere only among the Basques. Indeed, there is a striking analogy between the languages, but it is only an analogy: there can be no question of kinship, because the vocabularies of the two have nothing in common. It seems rather as if we had to do in both cases with a period in the history of language in which the verb had not been completely developed. The tendency to incorporate the subject and object, the absence of a regular infinitive and similar peculiarities, appear to point to such conditions.

The four languages of the Georgian family—for the majority of scholars consider them to be distinct languages rather than dialects—stand alone in the region in which they are spoken. They have no Aryan characteristics. The one Aryan tongue spoken in the Caucasus is the Ossetic; but the Georgian languages are spoken by a handsome race, with thoroughly Aryan, or perhaps we should say Iranian, features.

We might well expect to find some striking folk-lore among them, and a careful selection has been made by Miss Wardrop from three sources: the collection of Mr. Agniashvili, Prof. Tsagarelli's Mingrelian tales, and an anonymous volume of specimens. In style the tales are thoroughly Oriental, and Russian, too, for that matter: there is everywhere the wildest play of fancy, and the characters undergo the most varied transformations. They have some of the humour which we occasionally find in the Arabian Nights. It would be curious to ascertain how many of

them are taken directly from Oriental sources: we are inclined to suspect Persian especially. It is known that the romantic epic of Shota Rustaveli probably had a Persian original, though none has yet been found. The Georgian version of the Kalilah Wa Dimnah is certainly taken direct from the Persian, just as the portions of it found in Russian have come through a Greek medium, a fact which names like Stephanik and Ikhnilat clearly show. In many cases Miss Wardrop is able to add parallels from Western folk-lore, such as the Mabinogion. It is the recurrence of these tales in other literatures which constitutes the most valuable feature of the study. The East is certainly the *officina* of many of these tales, and of Russian folk-lore also; for we cannot accept the paradoxical idea which some writers have favoured, that they came to Russia from the West. By quotations from Ralston's books, Miss Wardrop shows how much these stories have in common with Russian.

The Mingrelian versions must have cost the translator much trouble, owing to the serious difference between that language and Georgian. They have, however, been furnished by Prof. Tsagarelli with a learned commentary. He was the first person who treated the language philologically and put it into a literary shape: nay, he even invented two or three characters, where the Georgian alphabet was inadequate to express all the sounds. We believe that no grammar or dictionary of Mingrelian has been published, nor, indeed, of Suanian or Lazian; at least we never heard of any while at Tiflis. The only other works dealing with Mingrelian are those by Rosen, the Orientalist (who also treats of Lazian), Klaproth, and the late Demetrius Peacock. Recently some translations into Suanian have been published. The great difference between the Mingrelian language, as Prof. Tsagarelli calls it in his volume on Mingrelian phonetics, and Georgian makes us doubt whether the former can ever be driven out of the field by the latter, as Miss Wardrop thinks: it is hardly a case of two dialects coalescing. A very useful list of books on the Georgian languages will be found in the work of Mr. O. Wardrop, to which his sister refers.

We get glimpses of the primitive beliefs of the Georgian people in many of these tales, such as the evil spirits called, among other names, *indevis*. The word, according to Tsagarelli, is connected with a Persian root. There is also a kind of demoniacal hag called Rokapi.

We are afraid that many people will be puzzled with the title of the third section of Miss Wardrop's book. It is not generally known that Guria is a western province of Georgia. And it is, perhaps, from the Persian form of this name, *Guija*, that the common appellation of the country among us has arisen. This appears far more probable than that it should have proceeded from St. George, or from the name of some of their kings.

We hope heartily that Miss Wardrop will fulfil her intention, expressed in the preface, of publishing a version of the epic of the twelfth century, "The Man in the

Panther's Skin," still read with delight by the Georgians. It is as yet hardly known in Europe, with the exception of Herr Leist's translation into German, which, although good, is very much condensed.

W. R. MORFILL.

Among Men and Horses. By Captain Hayes. (Fisher Unwin.)

It is unfortunate for Captain Hayes that his book of reminiscences should have followed so closely on the publication of Sir John Astley's *Fifty Years of Sport at Home and Abroad*. It is hardly possible for two thoroughly successful books on sport to appear almost contemporaneously, and I fear that the Mate's most popular volume must to a great extent take the wind out of Capt. Hayes' present venture.

The field taken up by the two men is however very different; and the most interesting portions of the present book contain Captain Hayes's experience as a breaker and teacher in India, China, and South Africa, a field absolutely untouched in Sir John Astley's volume.

Capt. Hayes tells us that he left the Buffs, into which he changed from the Bengal Staff Corps, because, under Mr. Cardwell's rule, he would have shortly been compulsorily retired, through not obtaining his majority on reaching forty; and from that time he appears to have adopted the training and breaking of horses as a profession, and to have practised it in all quarters of the world. Probably no man living has a more perfect and extensive knowledge of the horse than our author, and his experience renders his opinion on some public questions of the greatest value. He deprecates for instance the expensive experiments that have been carried on for years by the government of India to improve the breed of horses by the importation of English thoroughbreds. He justly approves of the imported Waler as more useful for military purposes than the costly country-breds, and his remarks on the Indian Government studs would be endorsed by every old Indian:

"For many years, and at an immense expenditure of money, the Indian Government steeds fought the climate by the constant importation of English sires. The costly exotics thus produced yielded only a small percentage of animals up to remount standard; but no permanent effect was made, or could be made, on the native breed of horses, which, however much stimulated for the time being, quickly reverted, on the relaxation of the forcing process, to its original type. The good effects of the English and Arab blood are to be traced only among the native ponies" (p. 58).

Racing in my time in India was carried on for sport alone. The owner almost always was his own trainer, and money-making hardly entered into his consideration. Since that time the great game has been conducted in a very different fashion, and even ponies now run for prizes never dreamed of in those early days. Capt. Hayes has much to say on this subject, and appears, since he left the service, to have trained horses at Calcutta as a profession. I am gratified to find that an opinion I have always held, that even for racing the Waler is the best horse

for India, is accepted by such an authority. The racing Waler is, of course, an English thoroughbred reared in the Colonies; and, at the price which the stakes run for will allow to be paid, a better horse is procurable in the Colonies than in England.

Capt. Hayes gives a most interesting account of the racing at Shanghai, where, out of pure rivalry, to make sure of winning the local cup, Sir Robert Jardine paid four thousand guineas for Buckstone, after winning the Ascot Cup in 1863; but the horse died immediately after landing at Hong Kong. As the houses of Dent and Jardine could alone afford this game, racing for all horses soon came to an end, and the sport is now confined to China ponies, of which Capt. Hayes does not give a high character.

South Africa is another field where our author's experience in horses has been tested. He speaks disparagingly of the Cape-bred horses of the present day. Forty years ago those imported into India were quite equal to the best Walers of the time, and better tempered. But even then there was no regular trade for Cape horses, and they were only brought back to India by officers who had visited the Cape, a trip now entirely destroyed by the overland route, which has brought India within three weeks of home.

Capt. Hayes's account of his sojourn in many lands is written in a simple and pleasant style, and the work can be recommended to everyone interested in horses. The book is admirably got up, and well illustrated.

JAMES INNES MINCHIN.

NEW NOVELS.

A Sunless Heart. In 2 vols. (Ward, Lock & Bowden.)

Sarah: a Survival. By Sydney Christian. In 2 vols. (Sampson Low.)

The Fool of Destiny. By Colin Middleton. In 3 vols. (Hurst & Blackett.)

Red Cap and Blue Jacket. By George Dunn. In 3 vols. (Blackwoods.)

The Shen's Pigtail, and other Cues of Anglo-China Life. By Mr. M——. "Pseudonym Library." (Fisher Unwin.)

A Foolish Marriage. By Annie S. Swan. "Homespun Series." (Hutchinson.)

The Trial of Mary Broom. By Mrs. Coghill. "Homespun Series." (Hutchinson.)

UNLESS *A Sunless Heart* fails altogether to catch the attention of the great body of the reading public—and such failure is, I think, hardly possible—it will inspire exceptional interest, and be made the theme of excited discussion; for, whatever it may be, it is certainly not an ordinary book. To some readers it may appear attractively powerful and beautiful; to others it may seem repellently painful and morbid; but no one is likely to dismiss it as simply mediocre and insignificant. Of the three verdicts which are always possible, it may be said that *A Sunless Heart* presents a strong case for "good," a very plausible case for "bad," and for "indifferent" no case at all. As a narrative structure or organism, the book must be given over to the tormentors. The

story of the brother and sister Gaspar and Gasparine, with its prevailing beauty and pathos, and its one grimly powerful chapter, "How Murders Happen," comes to a close with the death of Gaspar; and the transference of the interest to the one person who provides the book with a name and a *raison d'être* breaks the story in two, and deprives it of constructive unity. But then, as it happens, *A Sunless Heart* is not a novel in which constructive unity is not of the first importance. It is a work in which invention is quite subsidiary to imagination: it is not primarily a story of incident or even of character, but a study of naked emotion. For example, it can hardly be said that Lotus, one of the most impressively sombre creations in recent fiction, is in the strict sense of the word a character, any more than it can be said that Gaspar and Gasparine and Mona are characters. The reader will probably fail to realise what she is, but he will certainly realise what she feels, and most intimately and poignantly of all will he realise what she suffers. The title of the book is aptly chosen, inasmuch as the author deals not with an entire personality, but simply with a heart—a tortured heart in which the full possibilities of suffering are attained and exhausted. There would have been something morbid in the choice of such a theme had it been deliberately chosen; but *A Sunless Heart* owes its impressiveness and power very largely to the fact that it strikes one as being an instinctive book—a book which has behind it the irresistible compulsion of temperament and experience. What the author may be able to do apart from such compulsion is doubtful; but I think that there is in the story a power of imagination, as distinguished from a mere power of rendering, which suffices to encourage hope for the future. In the meantime, we have to deal with the present, and with this strange, gloomy, painful, but unmistakably fascinating novel. From what has been said it will be inferred that *A Sunless Heart* is not a book for the crowd; but those to whom it appeals at all will find that its appeal is a curiously strong one.

Sarah: a Survival, will be heartily enjoyed by simple-minded, old-fashioned people who, though they may tolerate the subtlety and "up-to-dateness" of contemporary fiction, love to escape into the wholesome common air from an atmosphere which, like opium, is either artificially stimulating or artificially depressing. It is the old story of a man and a maid, separated by space, circumstance, and other gulfs of division, but drawn each to each by the longest-known of all attractive forces; and it is told in the agreeable, leisured manner of a time when one novel *per diem* would have been considered the fare of a glutton. *Sarah Thornborough* is described as "a survival," and a very charming survival she is; but the book which gives her history is also a survival, and its charm is not less patent. If young people like *Sarah* and her cousin Gideon Leigh are produced now-a-days, it is much to be feared that they can be found only in some such out-of-the-world country home as Meads; while, as for the uncles, Dan and Dol, if

they are not altogether extinct, they should receive the tender care due to the last members of an expiring race. I am saying next to nothing about the story as such, and in the case of many novels this would be a serious omission on the part of a critic; but in *Sarah* the mere narrative is so entirely made by the people, and is so much a part of the whole atmosphere of the book, that if it were pressed down into half a dozen sentences it might seem a thing of no account. The novel has very much of the emotional effect of a bright autumnal day. In the first chapter the reader thinks or feels himself in the quiet beginning of the century; and only when somebody mentions a bicycle, and somebody else makes a quotation from the *Idylls of the King* does he realise that he is in the living present. This may be an anachronism of tone; but I must confess that to me it is as pleasant as the sight of a Quaker bonnet in Bond-street. As the story proceeds it becomes more recognisably modern, though to the last it has an old-world air which is unspeakably soothing. Those who find this description at all appetising will do well to place *Sarah* somewhere near the top of their library list.

There is no doubt whatever that *The Fool of Destiny* is a much more symmetrical and, in a way, a more workmanlike novel than its predecessor, *Innes of Blairavon*; but then it is also a good deal more artificial and conventional, and for my own part I cannot bring myself to like it so well. In the former book Mr. Middleton had some good fresh material which he did not know how to utilise to the best advantage: here he has acquired a good deal of the novelist's knack, but the substance of his book is comparatively poor and hackneyed. Arthur Farquhar is the son—the legitimate son—of a distinguished and wealthy statesman who, in fulfilment of a promise made to his dying wife, keeps the boy in ignorance of his parentage. Arthur marries the wrong girl, loses her in a manner which I can only describe as glaringly absurd, discovers after her death that he has been the object of her bitter hate, and in sheer mental disorganisation and disgust with things in general, is on the point of entering the monastery of the Grande Chartreuse when he is rescued by the right girl, and—so I infer—happily married. The story is evidently intended to suggest the idea that Arthur's misfortunes are the result of his father's secrecy; but he is really one of those young men who—in a perfectly innocent sort of way—might be trusted to make a mess of his life under the most favourable circumstances. The main scheme of the book is, therefore, unsatisfactory; but some of the details are good, especially the University chapters and the character of the servant Sandy Mackay. Mr. Middleton is also to be congratulated upon his courage in giving us a rich self-made man who is not a vulgar cad but, in everything save birth, a gentleman.

Mr. Dunn is one of those novelists who speaks of his characters as "our friends." Also, when a young man (who, it must be noted, is not intended to be comic), expresses

his feelings to a young woman, he does it in this fashion :

"The vital air is all the more vital because you share it. Oh, my dear, dear Bell, I cannot say how much I love you! Even Shakspeare could not express my feelings. And remember this, that my supreme wish is for your happiness. You are an orphan, and I am grieved at it; but I am glad too, for it permits me to have for you the care of a father and the tenderness of a mother, as well as the humility and devotion of a lover." "Kind, generous, noble youth!" stammered Bell, and burst into tears."

This is a sample of the sentiment: here is a touch of the humour. Mr. Simpson

"was very subdued in feeling, and even requested the minister to 'pit up a few words' before they took leave of him. 'For, ye ken, minister, we are goin' to do business on the mighty waters,' he said, by way of explanation. 'If you mean that you are going to be sea-sick, I hope not,' said Mr. Marjoribanks, with a humorous twinkle in his eye."

The heroics and the humorous twinkles are rather trying; but oases in the desert of farce and melodrama are provided by the chapters dealing with the sea-fight and with the reign of terror. They hardly suffice, however, to make *Red Cap and Blue Jacket* a praiseworthy novel.

The title-story is much the best thing in *The Shen's Pigtail*, for a detective tale with Chinese "properties" has obviously the virtue of novelty; and if, as here, it has the virtues of interest and ingenuity as well, it is worth reading. The multi-form disguises of the crafty Shen are happily invented, and the secret is well kept; so we have all the essentials of the kind of literature—I use the word as a matter of convenience—to which the story belongs. "A Little Chinese Party" is written with what may be described as reticent suggestiveness, and is not edifying; while "J's Last Horror," a sickening study of delirium tremens, has, so far as I can see, nothing to recommend it. The volume would have gained rather than lost by the omission of both these items; and though the literary etchings grouped under the general title "Office Men" are bitten in effectively with very mordant acid, it may be doubted whether they will greatly interest readers at large. On the other hand, "The General" is a capital portrait, which may be studied for profit as well as for entertainment by English officials abroad. Mr. M— knows how to deal successfully with Orientals.

Miss Annie S. Swan's latest story does not call for lengthy comment. It is shorter and slighter than most of her tales, but it has the quiet narrative interest and the wholesome sentiment which have won for her work such a wide popularity. Magdalen Grey, the daughter of a wealthy man who has been driven by bankruptcy to suicide, is left entirely without resources, and determines to support herself by assisting her rather grim maiden aunt, Miss Euphame, who keeps a boarding-house for medical students in Edinburgh. One of these boarders is the hero, the other the villain, of this little domestic drama, which has a pretty and fairly natural evolution; and

few readers will find anything to complain of, except, perhaps, the sad ending, which does not seem inevitable.

The Trial of Mary Broom, by Mrs. Harry Coghill (Annie L. Walker), is a story of good plot, interest, and quick exciting movement. It is founded, it would seem, upon historical events, in which the principal actors were the brother Elers, Dutch potters, who left their own country during the reign of their great countryman, William III., and settled at Bradwell, near Burslem. Their proficiency in their trade excited the jealousy of their English neighbours; and a real or imaginary conspiracy against them provides Mrs. Coghill with a *motif*, which she has skilfully and pleasantly utilised. *The Trial of Mary Broom* is a capital tale.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

Post-Prandial Philosophy. By Grant Allen. (Chatto & Windus.) This is by a man well known in the literary world, whose work always commands attention, often admiration even, and sometimes respect. The papers which compose the volume appeared originally in a London evening journal, but in their present form they demand sterner criticism and certainly arouse less pleasure in the reader. *Post-Prandial Philosophy* is, it is true, a book everybody ought to have; but it is also a book with which everybody ought to feel a little irritated. No essay is more than six or seven pages long: pages often suggestive and thought-provoking, invariably witty but tiresomely inadequate. They deal with all Mr. Allen's favourite hobbies: American women, the House of Lords, Democracy, London, patriotism, and marriage. They are all worth reading; but behind the paradox and the humour lurks the sneer; and the reader has an uncomfortable feeling that in the few paragraphs devoted to each subject Mr. Allen thinks he has settled conclusively every difficulty that troubles us in the understanding of these subjects. But you cannot solve a problem by a paradox, nor regenerate society by an epigram. Such a remark as "Patriotism is a vulgar vice of which I have never been guilty" either does harm or else makes us sorry for its author: it does not persuade us that patriotism is wrong. His assertion that aristocracies remain "at a lower grade of civilisation and morals than the democracy they live among" is a dangerous half-truth that blinks at the facts of history both of the past and the present. To assert that the "love of gewgaws, of titles" animating the aristocrat proves him of "a lower grade of mental and moral status" is to forget that the middle class loves these symbols still more fervently, strives for them more earnestly and, perhaps, less scrupulously. To scoff at our public schools because, after all, "they turn out English gentlemen" is to make an unworthy jest at the expense of honour, courtesy, and courage. Were our public schools to become "real public schools, like the board schools," it has yet to be proved—it may be seriously doubted—whether such a thing as an English gentleman could be; and even Mr. Grant Allen will acknowledge that he is better than the half-educated prig. "Sincerity," says Carlyle, "is the first characteristic of all men in any way heroic." And heroism and sincerity have always been—and justly—regarded as the attributes of the English gentleman. Even paradox, though it sits enthroned to-day, wearing the crown that belongs to solid wisdom, can neither deny the past nor shape the future. It is sometimes hurtful. Mr. Allen's book is clever, delightful often,

truthful too often enough; but it is spoiled by aiming at a cheap success, and bidding the unwary to acclaim as verity what is only smartness. To the thinker it is useful and suggestive; to him who does not think it may be dangerous.

Charles Whitehead: a Forgotten Genius. By Mackenzie Bell. (Ward, Lock & Bowden.) This book originally appeared nearly ten years ago, and was at that time reviewed at some length in the columns of the ACADEMY. The present work is described on its title-page as a "new edition"; but if we are to use this term strictly, the description is hardly justified. Mr. Mackenzie Bell in the opening sentences of his latest preface tells us that bound copies of his first edition have become scarce, and that

"the awakened interest in Whitehead (shown by the publication in a cheap form of his novel, *Richard Savage*, as well as by the insertion of a selection from his poetry in *The Poets and the Poetry of the Century*) have rendered a re-issue of the unbound 'remainder' of my volume desirable."

Despite the evidence adduced—which is surely somewhat slender—Mr. Mackenzie Bell probably mistakes the slight turn of a sleeper for an actual "awakening"; but, after all, the re-issue of a pleasant, readable book stands in no need of justifying plea. We only desire, for the sake of the reader, to note the fact that this is a re-issue rather than a new edition, the only novelties which it contains being the preface from which we have quoted, a revised reprint of a very sympathetic appreciation of Whitehead contributed by Mr. Hall Caine in 1889 to the September number of *Temple Bar*, an article by an Australian journalist, a facsimile of Whitehead's MS., and a useful index. Mr. Hall Caine's essay, pleasing as it is, is necessarily slight. It was written mainly as a contribution to information, not to criticism; and many of its pages are devoted to little more than a workmanlike summary of the book which it now introduces. What criticism there is seems to us here and there a little overcharged. Though it is more than thirty years since the present writer read *Richard Savage*, he remembers it well as a striking and vigorous story; but surely to say "the novel is one which Fielding himself might have written" conveys an altogether exaggerated impression; and though Mr. Hall Caine protects himself by several "hedging" clauses, the general statement remains. Then, too, Mr. Hall Caine, after telling the story of how a man of great talents and fine opportunities died in the destitution brought about by habitual drunkenness, says that Whitehead was "one of the strongest souls, as I verily believe, on whom the world has yet turned its back." Winning, fascinating, opulent, the soul of Whitehead may have been; but strong—no. That Whitehead was a man of considerable imaginative power and literary ability is indisputable. Mr. Mackenzie Bell is quite right in feeling that he ought not to be forgotten; but the world's memory is capricious, and even good criticism such as this volume contains is powerless to direct its whimsical activities. The vogue of Whitehead—even in the face of the cheap edition of *Richard Savage* and Mr. Miles's *Anthology*—is dead; and Mr. Bell cannot reanimate it. His book is, however, a very agreeable one—pleasant to the eye, and also good for food if one's hunger does not demand very solid diet.

Our English Cousins. By Richard Harding Davis. (Sampson Low.) Dr. Johnson once said that "books of travel will be good in proportion to what a man has previously in his mind: his knowing what to observe; his power of contrasting one mode of life with another."

Mr. Davis, to some extent, realises the Doctor's ideal of a traveller. He is well informed, extremely acute, and not so bigoted as to give in every contrasted case the verdict to his own countrymen. It cannot be said that he has delved deeply into the intricacies of English society: his observations display no very profound thought. But his book is thoroughly good-natured and really well written. There are five chapters in all, the best of which deal with undergraduate life in Oxford and the East-end of London. Mr. Davis would seem to have set himself seriously to understand the manners and customs of the University; his commendable endeavour is, on the whole, signally successful. He makes one serious blunder in the matter of taste when he declares that "the town (?) of Oxford is at its best during the week in which the eight-oared boats of the twenty colleges belonging to the University row for mastery on the river. It is then filled with people up from London." So keen an observer as Mr. Davis should have perceived how this latter statement contradicts the first. We like better his shrewd comment on the undergraduate, "as the most interesting combination of shyness and audacity I had ever met"; and this, as a criticism of those in authority, "It struck me that an Oxford don mixes some high living with his high thinking." The triumph of the chapter, however, is the carefully-written account of the "bumping" races. Herein were pitfalls for the unwary; but their mystery has never before, even by Englishmen, been so neatly explained. Henceforth the American of the furthest west shall look in vain for sympathy if he fails to understand them. In his account of East London, Mr. Davis reaches a higher level than anywhere else in the book. A little volume of stories called *Gallegher* proved that he was capable of treating the life of the New York slums with power; and here he gives evidence of still greater achievement. Unfortunately Mr. Van Bibber, a rather foolish young gentleman of vast wealth, seems to claim Mr. Davis as his historian in fiction, and the brighter phases of English life fill more than three-quarters of the present volume. This is to be regretted, for though Mr. Davis appears to do all things well, there are some things he does much better than others; and he certainly does best what he seems least willing to do. The illustrations are often admirable, and never other than good. But why is the artist's name not mentioned?

The Grandee. By Armando Palacio Valdés, translated by Rachel Chalice. (Heinemann.) This is the second of Palacio Valdés' novels that has been translated in Heinemann's "International Library." The title, whether in Spanish or English, hardly corresponds with the contents. "The Grandee" is scarcely a translation of "El Maestrante," which means a member of a club for the practice of knightly exercises; and in the novel "el maestrante" is by no means the most prominent character. If Lancia, as Mr. Gosse assures us on the authority of the author, be really Oviedo, it is the second time in recent years that its society has been made the subject of a novel. The scene of *La Regente* by Leopoldo Alas (Clarín), a work of higher literary value than this of Valdés, is also laid there; and a more morally repulsive condition of society than that depicted in both these novels it is difficult to conceive. The character of the Maestrante shows nothing of true nobility and chivalry surviving in direct poverty, as is admirably depicted for us in some of the sketches of Pereda and of Doña Emilia Pardo Bazan, but only a sham and caricature of it. The novel is powerful in parts, and in the character of Amelia; but it is not one to have pleased Darwin, and those who, like him,

require all novels to end happily. Though probably true to nature, the closing pages rouse in us only horror and disgust. In his introduction on the Spanish novel, Mr. Gosse is slightly confused on one point. The father of Fernan Caballero, J. N. Bohl de Faber, belonged to the romantic as opposed to the classical school in Spain; but this applied almost wholly to poetry and the drama. His daughter, Cecilia, who wrote under the name of Fernan Caballero, was never at the head of the Walterscottistas; their chief was the literary statesman, Martinez de la Rosa, with his novel, *Doña Isabel de Solis*, and one of his last followers is a far greater living statesman, Cánovas del Castillo, in his *La Campana de Huesca*. Fernan Caballero inaugurated a very different school, the *Novela de Costumbres*, which has produced works of far greater value than any which the Walterscottistas have done; and, besides, they have helped the study of folk-lore in Spain, in all that it has of real value.

The Englishman at Home, by Edward Porritt (Putnam's Sons), is a valuable book of reference, and also well enough written to interest those more or less familiar with its subject. The scheme Mr. Porritt has chosen is clear and sensible, and no one can study it without being wiser on many points. Its author skillfully avoids controversy, and yet makes his pages suggestive. He deals in a masterly way with such topics as municipal government, taxation, the administration of justice, the services both civil and military, and the press. Americans will glean from it a precise and correct knowledge of the way the Englishman is governed and governs; the Englishman himself will find a good deal made clear and definite that before was, even to him, something of a mystery. It is a useful and a clever book.

NOTES AND NEWS.

THE veteran author, Dr. Samuel Smiles, who is now approaching his eightieth year, has written a biography—or, as he prefers to call it, a personal history—of Josiah Wedgwood, the potter, which will be published by Mr. John Murray in the course of the autumn.

MR. ERIC MACKAY is preparing for the press a new volume of poems, including lyrics, sonnets, and odes. One of the odes was published last spring on the eve of Mr. Swinburne's birthday, and was accordingly inscribed to him. But in its amended form it will be entitled "Ode to an Ideal Poet," no living writer being named in it.

MESSRS. LONGMANS & Co. have in the press a book by Dr. Luckock, the Dean of Lichfield, on *The History of Marriage, Jewish and Christian*, with special reference to divorce and certain prohibited degrees.

MESSRS. HENRY will publish John Oliver Hobbes's new novel. It is entitled, *The Gods, Some Mortals, and Lord Wickenham*, and is considerably longer than any of this author's previous works.

THE same firm have in preparation a work entitled *With Wilson in Matabeleland*. The author, Capt. C. H. Donovan, of the Army Service Corps, was in South Africa shooting big game when the war broke out. He then joined Major Wilson's staff. The book, which is illustrated from photographs taken on the spot, is divided into two parts, treating first of sport in Zambesia, and secondly of the Lobengula expedition.

Historical Notices of the Parish of Southam in Warwickshire, by Mr. W. L. Smith, is announced by Mr. Elliot Stock for immediate

publication. The work will contain an historical introduction, with accounts of the celebrated people who have been connected with the district, the parish registers from 1539, and the church accounts from 1580.

MESSRS. W. H. ALLEN & Co. will publish in the course of next week *The Industrial and Social Life and Duties of the Citizen*, by Mr. J. C. Parrott, with chapters on associations of workers, including trade unions, co-operative societies and friendly societies, and the state in relation to labour. The book is written on the lines laid down in Part III. of the new Education Code for evening classes.

MESSRS. HENRY will issue during this month *Disillusion*, a novel in three volumes, by Miss Dorothy Leighton; and also Mr. Barry Pain's new book, *The Kindness of the Celestial*.

MESSRS. WALTER SCOTT & Co. announce a re-issue, in bi-monthly volumes, of their popular series of "Canterbury Poets," which began to appear ten years ago under the editorship of Mr. William Sharp. The first volume will be *Longfellow*, to be followed by *Shelley*.

A SECOND edition of *A Girl's Ride in Iceland*, by Mrs. Alec Tweedie, will be published in a few days by Mr. Horace Cox.

MR. W. H. PRICE, the chief clerk of the Diocesan Registry at Chester, reports to Dr. Furnivall that since the spring he has found nearly a hundred more instances of child-marriages in the diocese of Chester near the close of the sixteenth century. He hopes, in course of time, to print these for the Early English Text Society.

MR. W. FERGUSSON IRVINE, of Cloughton, has just completed his copies of some Early English deeds and pleas, dated about 1370, twenty years after "the grete dethe," or black death, of 1349. These will be published in the *Transactions of the Historic Society of Lancashire and Cheshire*.

THE Early English Text Society has just told its members that, for its advance-issue of Texts, the following are now ready, and will be sent at once on receipt of subscriptions: Original series, 1895, 1896, 1897:—*The Exeter Book* (Anglo-Saxon Poems), ed. Gollancz, Part I. (1895); *The Prymer or Lay Folk's Prayer-Book*, ed. Littlehales, Part I. (1895); *Misyn's Fire of Love and Mending of Life*, ed. Harvey (1896); *The English Conquest of Ireland*, ed. Furnivall (1896); *Child-Marriages and Divorces*, Chester, ed. Furnivall (1897); *Queen Elizabeth's Englishings of Boethius, &c.*, is all passed for press, and will be issued for 1897. Extra series, 1895: *The Three Kings' Sons*, c. 1500, ed. Furnivall (1895); *Melusine, The Prose Romance*, c. 1500, ed. Donald, is all passed for press. It and four other Texts for 1896-7 are all set, and will be ready three months after money for them comes in. Part I. is all printed. After the present issue, the advance publication of Texts will be discontinued, as some members of the committee object to incurring further possible liability. The response of members to the appeal for advance subscriptions has not been encouraging.

A COMMITTEE has been formed at Newcastle—of which Sir Matthew White Ridley is president, and Dr. Thomas Hodgkin is treasurer—to place a memorial over the grave of Robert Roxby, the fisher poet of Northumberland, who died in 1846 at the age of seventy-eight. Newcastle has recently commemorated in a similar manner the names of John Cunningham, Charles Avison, and William Shield.

THE results of the L.A. Examination at the University of St. Andrews have just been issued, from which it appears that

926 candidates entered for examination at 61 centres this year, as compared with 775 at 45 centres in 1893, and 699 candidates at 42 centres in 1892. Taking a joint view of all the subjects in which candidates entered, 1519 papers were written, passes were obtained in 891 instances, and honours in 234. In the prospectus for 1895 important changes are introduced, making certain subjects obligatory, and requiring candidates to pass in the subjects they select for examination before attempting honours.

WE must be content this week to record, with sorrow, the death of Mr. Walter Pater, which took place at Oxford, very suddenly, last Monday.

ORIGINAL VERSE.

THE INFINITE.

I.

Far off, and very far !
Beyond the crystal sea ;
Beyond the worlds that are
Unknown, or known to be ;
Beyond the pearly star ;
The clustering nebulae ;
Beyond dark gulphs we see
Where rolls no glittering car—
At last, at last, we come to thee,
The finite to Infinity !

II.

Ere yet, and evermore !
Before the day's delight ;
Before the dawn, before
Apollo in his might
Sped forth by sea and shore ;
And after many a night,
When all the hours take flight,
Forth issuing from death's door—
Behold, behold, in death's despite
Eternal looms the Infinite !

SAMUEL WADDINGTON.

MAGAZINES AND REVIEWS.

THE July number of the *Jewish Quarterly Review* (David Nutt) opens with a paper by Mr. Joseph Jacobs, entitled "Notes on the MS. Sources of the History of the Jews in Spain." About six years ago he visited Spain, in order to discover what unprinted materials there were in the public libraries and archives for the history of the Jews before their expulsion in 1492. His researches will shortly be published in a large volume, containing a sort of calendar of 2500 documents, together with appendices. On the present occasion he points out some of the more interesting results. They throw strong light upon the financial relations of the Jews with the early kings and archbishops, upon the numerous trades which they followed, upon the conduct of the Inquisition, and upon the origin of Hispano-Jewish names. Special praise is given to Pamplona, for the care with which it has preserved and catalogued the old archives of Navarre. Incidentally, Mr. Jacobs mentions that he has found in the British Museum what is apparently the original decree for the expulsion of the Jews from the Two Sicilies, dated 1504. It is curious to find no less than three articles in this number devoted to "The Song of Songs." Dr. M. Friedländer gives an analysis of the plot, from a novel and ingenious point of view; Dr. S. Schechter prints the first portion of a Midrash on the book, from a MS. at Parma, which he believes to be the original of later commentaries; and there is a review of a theory that the book is intended for a dream. Finally, we should mention that the Rev. R. H. Charles continues his new translation of the Book of Jubilees.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- GALLI, H. *Devoirs diplomatiques: dix ans de politique étrangère (1881-1893)*. Paris: Garnier. 3 fr. 50 c.
KREPPER, M. *Beschreibendes Verzeichnis der Handschriften der Stadtbibliothek zu Trier*. 3. Hft. Trier: Lintz. 3 M.
MACÉ, Jean. *Saint-Evremond: étude*. Paris: Hetzel. 1 fr. 25 c.
OLLIVIER-BEAUREGARD. *La Caricature égyptienne: historique, politique et morale*. Paris: Thorin. 12 fr.
SCHWENKE, P., u. K. LANGE. *Die Silberbibliothek Herzog Albrechts v. Preussen u. seiner Gemahlin Anna Maria*. Leipzig: Hiersemann. 25 M.
SOUVENIRS DE SCHASTOPOL, recueillis et rédigés par Alexandre III., Empereur de Russie. Traduction de N. Netvitch. Paris: Ollendorff. 7 fr. 50 c.
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CORRESPONDENCE.

GROUP C AND THE THREE PRIESTS IN THE "CANTERBURY TALES."

London: July 26, 1894.

TWO statements in Prof. Skeat's last Chaucer volume call for a mild protest from me.

1. At p. 434 he makes what I think an unfair statement about my moving Group C (the Doctor's and Pardoner's Tales) up to the place between Groups B and D. Of this Group C he says:

"In the best MSS., it follows the Frankeleins' Tale; and such is, in my belief, its proper position. This arrangement was arbitrarily altered by Dr. Furnivall, in order, I suppose, to emphasise the fact that the relative order of the Groups may be altered at pleasure."

A reader of this paragraph naturally supposes that I gave no reasons for putting Group C where I did; and I think that fairness required that Prof. Skeat should have stated these reasons, printed in 1868. I now enlarge them. I found that all the MSS. of the Tales put some of them in wrong order, and that they must be re-arranged. Looking to the fourth day, or last ten miles of the pilgrimage, I found that eight long Tales were assigned to it by the MSS., and that the first of these contained the fact that the time was "pryme," while the fourth implied—at least, in my opinion—that its Group was a morning one, and the fifth was begun ere the pilgrims "fully had riden fyve myle." Four Tales for four miles—and eight for ten miles—were clearly too many. The scribes having two Groups of morning Tales, F and C, without note of place, had carelessly (as I think) put

one after the other. They had also left the third day's journey without any morning Group. I found that Addit. MS. 25,718 put Group C between its imperfect D and E, that Arch. Seld. B 14—the only MS. which has Group B right—put it after G and before D 2; and that three other MSS. shifted one Tale of it. I therefore felt free to suggest the change of Group C from the fourth day, where it was not wanted, to the morning of the third day, where it was wanted, and thus made the third day's Tales equal in number to the second day's, and left a reasonable lot of six Tales for the ten miles of the fourth day's journey. This change was not, I think, an arbitrary, but a justifiable, one; the reasons for it were quietly stated on pp. 24-27 of my Temporary Preface to my *Sixteenth Canterbury Tales*; and my note to Group C on p. 42 is, "This Group may go on any morning. It is put here to make the Tales of the third day not less than those of the second." So much for my arbitrariness. Now for Prof. Skeat's.

2. The two last lines of Chaucer's description of the Priores are in all good MSS. of the Tales, and are (I say) certainly genuine:

"Another Nonne also with hir had she,
That was hir Chapelayn, and Prestes thre."

Tyrwhitt and others thought it too great a trouble to look out the early meanings of Chaplain, and find that one was "amanuensis, secretary," and therefore said the last line was spurious, as "The chief duty of a Chaplain was to say Mass, and to hear Confession, neither of which offices could regularly be performed by a Nonne, or by any woman." Prof. Skeat has, however, looked out *Capellanus* in D'Arnis and Ducange, or my *Temp. Pref.* 184 n., and rightly treats the Priores's "Chapelleyn" as genuine; but he rejects the "Prestes thre" as spurious, because only one Nun's Priest tells a Tale.

Now in 1876 I printed in the Chaucer Society's *Essays* (pp. 181-196), the Record Office MS. "Survey of the Abbey or Monastery of St. Mary, Winchester, May 14, 1537"—without knowing that it was before in the second edition of Dugdale—and there found (*Essays*, p. 192):

"THE CHAPELEYN OF THE SAYD MONASTERY.

Mr. John Hasard, confessor }
sir John Hylton }
sir Walter Bayly }
sir Walter Dashewod }
sir William Orton." }

On which I said (p. 186):

"Our Survey of St. Mary's shows that there were no less than five chaplains in the Monastery, who, I take it, from their titles of 'Magister' (the Confessor) and 'Sir,' must have been all priests. Surely two of these must have been enough to do all the religious work of the monastery; and the other three priests might well have been spared for a holiday outing to Canterbury or elsewhere, in company with their Prioress and one of her Nuns. The 'Magister' would be specially 'The Nonnes Preest,' the two 'Sirs,' being looked on as his underlings. So we don't want any alteration whatever of Chaucer's text."

I back the Tales MSS. and this Survey against the whole crew of editors.

Prof. Skeat's dictum on p. 504 surely applies to these "Prestes thre":

"If we are to go through the Tales, picking out and setting aside as spurious every passage which does not please us, the result can only be unsatisfactory. . . . I see no reason why we may not be content with the Tales in the form presented by the best MSS."

One can forgive Prof. Skeat for re-writing or re-spelling Chaucer, pipeclaying and ironing him, but one prays him to spare the "Prestes

thre." No doubt he has kept them in his forthcoming text of the Tales.

F. J. FURNIVALL.

P.S.—May I copy another bit from my fore-talk to the St. Mary's Survey? As our English girls are not educated in convents,

"I had often wondered why Chaucer made such a great point of the fine manners, the *deportment*, of his Prioress. One would have expected, in a description of the Presidentess or Vice-Presidentess of a religious house, that her religion or her holiness, her worn features or her abstraction from human vanities, would have been most dwelt on. But no; with Chaucer, the Prioress's nice manners are his chief theme. Why? Because, as the following 'Survey' shows, the Prioress must have been 'finishing governess,' like her sister of St. Mary's, to perhaps 'xxij Chyldren of lordys, knyghtes, and gentylmen, brought yu [her] Monastery.' In early days, *deportment* was of far greater importance than it is now—see my *Babees Book* (E. E. T. Soc., 1868)—and therefore Chaucer rightly makes the most of his Prioress's pretty ways."

"DINNER."

II.

Sydenham Hill, S.E.

Dinner was, however, not infrequently taken a good deal later than 9 a.m. Thus iv. 52, it was "sur le point de 10 h."; iii. iii., it was later, for the Duc de Bretagne entered Paris at "sur le point de dix heures un matin," and passed through a considerable part of the town (the route is given) before he arrived at the "Chastel du Louvre," and found the king still at dinner; iv. 51, it began after 11 a.m., for the King of England, who was to dine with the King of France, did not arrive till "sur le point de onze heures," and it was after this that the dinner tables were prepared. Again, i. 139, we are told that the King of France walked from Calais to Boulogne (nearly twenty miles) "en pèlerinage à Notre Dame de Boulogne"—"devant diner," so that the dinner could not have been very early. In iv. 8, the Comte de Foix came to dine with the king; he did not start till 10 a.m., and when he arrived at the "Châtel de Toulouse" he had a long conference (*parlement*) with the king, and then they dined, at what hour is not stated, but after dinner they remained two hours in the *Chambre deparlement*, where they had "vin et épices," and it was "sur le point

* The *vin et épices* (sometimes called *vin alone*, as ii. 85, iii. 59) were taken after dinner, but not always immediately, and then the interval was filled up with conversation, light or serious, and sometimes with recitations or improvisations (iii. 71). There was commonly a special room for this purpose, just as at Cambridge the fellows of the colleges adjourn after dinner to the Combination Room, and there is, very likely, some relationship between these two customs. This special room is called in Froissart *chambre du roi* and *chambre de parlement*, and twice we have the more general term *galeries* (iii. 18, 58). Once (iii. 71) there is *parlement*, instead of *parlement*; is this a mistake, or was the room sometimes so-called on account of the serious conversation which occasionally took place there? (see iv. 8.) On one occasion, indeed (iv. 63), the conversation waxed so hot that the king gave no orders for the *vin et épices* to be brought, and went and shut himself up. The expression *chambre de parlement* is three times used = *chambre du roi*, viz., iii. 40, 61, iv. 63; but in two other passages (iii. 59, 71) it is used when the dinner was given by persons of very high but inferior rank, viz., by the Duke of Lancaster and the Duc de Bretagne. In the latter case, however, the word used is *parlement*. On the other hand, the Comte de Foix retired after dinner to his *galeries* (iii. 18, 58), where, no doubt, wine was served, though it is not mentioned. Sometimes, again, no dinner is mentioned, as in iii. 40, iv. 51, 66, 69, and in all but the second passage the guests seem to have come in in the afternoon and to have been served

de quatre heures après nonne" that the count took his leave. This Comte de Foix, in his own castle, kept very late hours. Thus (iii. 13) we find him at dinner somewhere about sunset; and we are told that the custom of the count was "qu'il se couchoit et levait à haute nonne et soupoit à mie nuit," and one of these suppers is described in the same chapter. Other people also supped very late, from which we may infer that they dined late also. Thus (iv. 16) two suppers are described that took place "à l'hôtel de l'évêque de Londres," and the dancing which took place, I should say, both before and after the supper lasted until daybreak. Of one of these suppers it is said, "si fut le souper bel et grand et bien dansé et continué toute la nuit jusques au jour." The day of his death, too, (see iv. 23) the Comte de Foix would have dined late if he had lived. He had been hunting a bear all the morning, "jusques à la haute nonne." This bear was caught, and by time the *curée* was finished, "ja étoit basse nonne."† Then he asked where the dinner had been prepared, and they told him "à l'hôpital d'Erion à deux petites lieues." So they went on there at once ("tout le pas chevauchant"); and when they arrived at the "hôtel," the count talked for some time about the chase, and then, while washing his hands before dinner, he had some sort of a fit and died.

Nor were these long and late dinners at all uncommon. Comp. i. (part 2) 155, 158 ("les nobles diners, les soupers et les festolements" and other dinners are mentioned), 160; ii. 160 (*bis*, one of which is "et donnoit . . . de grands diners, soupers, et banquet"), 233, iii. 41 (where the Duke of Lancaster dined with the King of Portugal "et si furent en ce déduit jusques à la nuit"). In this same chapter there are two or three other grand dinners; iii. 46, 59 (a dinner "beau et long et bien ordonné"), 64 (the Duke of Bretagne kept his barons "en soulas et en paroles amoureuses jusques à la nuit"), 71 ("le diner fut grand et bel et bien servi"), and followed as often by "vin et épices" (see note *), 85, 88; iv. 1 (*bis*, the second time, the dinner was considerably after noon), 4 ("si fut le diner bel et long et bien étoffé"), 8, 9 ("un diner qui coûta plus de mille francs"), 18 (*bis*).

With regard to the hour at which the *desjeuner* was taken, there is (as I have already said) but one passage which throws any light upon the matter. It is in iv. 28. Pierre de Craon had attempted to murder Olivier de Cligon, "connétable de France," at his hotel in Paris, and after his attempt had left Paris at 1 a.m. He arrived at Chartres, "sur le point de huit heures" and breakfasted, or rather, broke his fast ("s'étoit déjeuné") at once; and in the preceding page this same meal is designated by the words "Messire Pierre, quand il fut venu à Chartres, but un coup," which shows

with *vin et épices*. And even at the present time in France at an afternoon call, if anything is given it is Malaga or some such wine or liqueur, with or without cakes, though of late years the English custom is sometimes adopted and tea is given. In conclusion, the room is often not mentioned, and once (iv. 78) the *vin et épices* would seem to have been served in the dining-room, and, perhaps also in iv. 4, 62, while in iv. 51, as the dinner took place in the tent of the King of France, the wine, &c., had to be taken there. The passages from which I have deduced all that I have said are: ii. 85; iii. 18, 40, 58, 59, 71, 85; iv. 1, 4, 18, 51, 62, 63, 66, 69, 78.

† I am sorry that I am unable to say at what time *haute nonne*, let alone *basse nonne*, was in Froissart's time. Originally, no doubt, *nonne* meant the ninth hour, or 3 p.m. But as in Mid. Eng. *noon* (which is derived from it) seems early to have meant *midday*, very likely *nonne* did so in France. At all events, *haute nonne* can scarcely have been earlier than twelve, and *basse nonne* was evidently later.

that, as I have already said, *boire* in the morning might include eating. Another meal taken by those who were pursuing Pierre, and apparently a good deal later, is called their "diner"; and this word is separated by nine or ten lines only from the "s'étoit déjeuné" given above.

The conclusion I come to is, that in the time of Froissart at any rate, the breakfast and the dinner were such distinct meals that they were never really confounded. At the same time, the dinner was generally taken so early that the same person may not always have taken both meals, and this, as now, would especially be the case with those of the higher classes. If a copious meal was taken earlier than was the usual time for dinner, it might be called either *desjeuner* as breaking the fast, or *diner*, as partaking of the nature of a dinner and perhaps replacing it, as in the passage already quoted, iv. 75. But, as even the dinner commonly took place as early as nine or ten o'clock, it is not surprising that in some parts of France as in "le Morvan" *diner* should still, as G. Paris tells us, be used of the morning meal, and *goûter* of the midday meal (see de Chambure, s. v. *déjeuner*). At the same time, G. Paris is certainly wrong when he says that in "toute la Suisse romande" *dinà* se dit du repas qu'on prend en se levant, souvent de grand matin et même dans la nuit." I cannot speak for the whole of Romance Switzerland, in which several dialects are used, but in Conrad's Dict. and Grammar der Romanisch-deutschen Sprache, as it is spoken in the Grisons, the word *dinà* is not even given, the word used for breakfast being "anzolver and collatiun" (= It. *colazione*), and for dinner "jentar." In the South of France, *dina(r)* is certainly used for the second meal, whilst *dejuna* and even *desdejuna*†† (= Lat. *disjejunare*) represents breakfast. See Mistral, who tells us that "hors le temps de la moisson, le diner des paysans provençaux a lieu vers 8 or 9 heures du matin, et celui des bourgeois vers midi." But this is not always so, for a friend of mine living at Antibes, inquired directly, at my request, of some peasants in his neighbourhood, and found that they dined at twelve, and used the word *dina(r)* of the meal; and even when it is taken at eight or nine, it is very likely not the first meal.

It seems to me, indeed, that the word *diner* (in one or other form) is more used in the south of France than in the other parts. I have often been surprised to find how little it is used among the peasants, though now, no doubt, since communication is so easy, the word is everywhere understood. Where I have made inquiries (which was not in the south), I have generally found that dinner was called either *la soupe* or else *goûter*, and that the word *diner* was not used. As long as the French soldiers had *bouilli* and the broth resulting from its preparation twice a day, the two meals were called *la soupe du matin* et *la soupe du soir*, the former being their dinner. And even now, when they have soup once only, neither of the meals is called *diner*, but *repas du matin* and *repas du soir* are the terms used, as I have been informed by a French officer. I am, consequently, inclined to believe that the word *diner* originated in Italy, especially as there *desinar* (*disinar*) is more especially used of the dinner of the poorer classes, whilst *pranzo* and *pranzar* are rather used of the more delicate dinner of those who are in a higher social station. In Tuscany, indeed (as a Tuscan lady tells me), among the labourers, the substantive used is commonly

†† *Dejuna* means not only to breakfast, but also, and probably in the first instance, to fast = It. *digiunare*; and this is why there is also the verb *desdejuna*, which Mistral tells us is now less used than *dejuna*, but is almost certainly older

desina; and as there is no such corresponding substantive in French, and it is at least as likely (if not more likely) that *desina* preceded the verb, as that it is derived from it, this is certainly some slight argument in favour of the Italian origin of the word. This *desina* (or *disina*) takes place at midday. The word is accented on the *i*; and it seems to me extremely unlikely that the Fr. *disner* should have given rise to a form *disinar* (*desinar*), with a vowel inserted between the *s* and the *n*, and that the corresponding substantive should have the accent on the inserted vowel.

But if the French word *disner* comes from Italy, what becomes of G. Paris's elaborate derivation? It falls to the ground at once. He himself thinks that "L'ital. *disinare* or *desinare* peut venir directement de *disjunare* comme *aitare* de *ajutare*," but he is evidently of opinion that the French word has no further relationship to the Ital. one than a common origin from *disjunare*. I, for my part, fail to see that the form *aitare*, which, besides, is much less used than *ajutare*, affords any ground for the belief that *disjunare* would yield *disinare*. A vowel *a* would not be unlikely to keep a *j* (= *i*) after it; but can the same be said of the consonant *s* followed by a *j*, especially when it is remembered that a Lat. *j* ordinarily becomes *gi* (= our *j*) in Italian? *Disj* has become *diagi* in *disgiogare* and in *disgiungere*, so that, if *disjunare* had been turned into Italian, it would, no doubt, have produced *disgiunare*, or, at most, *digunare*, for *digungere* has been used = *disgiungere*. And there is indeed the word *digunare* (which, however, Diez, s.v. *giunare* derives from *di* and *giunare*); but, unfortunately, it means the exact opposite, viz., to fast. In Provençal, however, *dejunar* means both *jeûner* and *déjeuner*, and in the latter sense = *desdejunar*, which is also used as I have already had occasion to remark (see note ††).

It is significant also that the earliest passages in which the L. Latin *disnare* has been found are from Italian sources, Diez's quotations of the ninth century ("disnavi me ibi," &c.) being from W. Grimm's Glosses of the Vatican, whilst Papias (from whom I have quoted what I have been unable myself to find) was a native of Lombardy, and lived in the eleventh century. At the present time, too, the Piedmontese form is *disné* (Sant'Albino) the Bolognese *danar* (Ferrari), the Venetian *disnar* (Boerio). In the Sicilian and Neapolitan dialects I do not find the word, but in that of Reggio there is *disner* (there is no author's name to my dictionary, but it was published at Reggio in 1832). All this seems to point to the north of Italy as the place where the word may have originated, though it by no means excludes a French, and especially a southern French origin. And Diez can scarcely have been in favour of the French origin of the word, else he would not have considered its derivation under the Italian form *desinare*.

In conclusion, G. Paris seems to attach some importance to the fact that *disnavi me*, &c., is found in the ninth century, whilst *se* is also used with *desjunar* (or *desjeûner*). But he does not seem to have remarked that *se* was thus used in Old French with many verbs which to us do not seem to require it. Indeed, this *se* seems chiefly to have been used of those actions which are performed for the benefit of an individual, and cannot well be performed for him by any one else. See Littré s.v. *se* (§ 8). He quotes *se dormir*, *se gesir*, *seissir*, *se demeurer*; and he compares *s'en aller*, *s'enfuir* and *s'écrier*. He might have added *se souper* (Godefroy). In Prov. also (see Mistral) we find *se cenar*, *se soupa*.

I must apologise for the length of this note, the more especially as all my endeavours have

been concentrated upon pulling down, and I have suggested no derivation of my own. But I did suggest one formerly in the pages of *Notes and Queries* (7th S., x. 242), though, if I now defended it, it would not be exactly on the same lines.

F. CHANCE.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, August 7, 3 p.m. Anglo-Russian Literary Society: "Dostoevski," by Mr. H. Havetock.
FRIDAY, August 10, 1 p.m. Botanic: Anniversary Meeting.

SCIENCE.

M. BONAFOUS ON PROPERTIUS.

De Sex. Propertii Amoribus et Poesi. Capita Septem Facultati Litterarum Parisiensi thesin proponebat Raimundus Bonafous. (Paris.)

AMONG the innumerable dissertations on the life and poems of Propertius which have been published of late, this thesis of M. Raimund Bonafous is one of the best. It extends to 110 pages, and contains seven chapters: I. De Cynthia; II. De Propertianorum amorum decursu; III. De amorum natura; IV. De argumentis; V. De inventionibus; VI. De dispositionibus; VII. Conclusio. The author is largely indebted to M. Plessis, though his work in no way reaches the excellence of that well-known book. It is perhaps to be regretted that, instead of a thesis, we have not—what is much more wanted—a new and good commentary. The materials are certainly not lacking for such a work. Everything on the life and reign of Augustus has been most carefully put together by Gardthausen; Rubensohn has brought into new prominence the connexion of the imperial family with literary men of the smaller kind, in his excellent edition of the Greek epigrams of Crinagoras of Lesbos; whatever is to be learnt from inscriptions is now easily available: in a word, we are fifty years removed from the date of Hertzberg's commentary. Hertzberg, indeed, was a scholar of no ordinary type: his views, which are often wrong, sometimes preposterously perverted, are based on a most exact and minute knowledge of Latin; but even those who have studied his commentary most carefully will not pretend to think him final. For some time I had hoped that Plessis would take up the task *de novo*; but of this there now seems to be little prospect.

One of the most interesting sections of Bonafous' treatise is to prove that Cynthia was a married woman. It does not, I confess, convince me. The general tone of the poems is against it. Very different is the case in the *Amores* of Ovid, and in Tibullus.

Bonafous differentiates the first three books according to the stages of passion. The *Monobiblos* (B. I.) is the most ideal, corresponding to the first dawn of the poet's love for Cynthia. The second is uneven, spasmodic, and irregular, corresponding to a more intense and tumultuous or even turbulent period of love now grown sensual. In the third the tone is more subdued, and the poet predominates over the lover. In this there is some truth; but the perturbed condition of B. II. must be attributed, I think, to quite different reasons.

Here, if anywhere, by the confession of most critics, and the numberless transpositions which they have introduced as a cure, our MSS. point to a faulty archetype. And some, at least, of the most impassioned elegies are to be found in B. III., e.g., *Nox mihi prima venit: primas date tempora noctis*. It is also possible that B. II. was written on a rather different principle of composition. If we had even one elegy remaining of Philetas, we should be in a better position to judge. But the fragments we have are miserably short; nor indeed does the one extant elegy of Callimachus go more than a very little way for estimating his influence on Propertius, no doubt his most successful imitator among the Romans.

If Birt's theory, which Bonafous accepts, is true, and the *Monobiblos* is not to be counted in the arrangement of the four books of elegies, Books II.-III. of our MSS. may represent three original books, and II. will divide either after elegy 9 (Lachmann) or perhaps, as Bonafous thinks, after elegy eleven. In either case our MSS. give no hint of such an original division of B. II., which would be quite in accordance with the otherwise disturbed state of the elegies in that book. Confusion set in early, and betrays itself, not only in the unusual number of elegies which B. II. contains in our MSS., but in the disconnection of thought which has proved so baffling to critics.

The chapter on the poetical arrangement of the elegies touches, but does not penetrate, the question. The real point, after all, is: did Propertius in these elegies write on a principle of arithmetical or numerically proportioned symmetry? It appears to me indisputable that he did, and that the law which governs each individual elegy was originally traceable with little or no difficulty: what is more, that in the earliest editions of the poems, and for a considerable time after the poet's death, the sections into which each elegy was thus numerically grouped were marked off from each other by some kind of notation, which, with the decline of the Roman Empire, fell out of the MSS., and was at last almost wholly obliterated. I have spoken of this in the first volume of my *Catullus* (p. 251), and have tried to show that Propertius alludes to such a sectional, numerically adjusted, system of composition in the *Vertumnus* elegy (iv. 2). In v. 57 *Vertumnus* says:—

"Sex superant versus: te qui ad uadimoniam curris
Non moror: hæc spatium ultima meta meis."

Why six verses? Why but to show that the numerical scheme of the poem demanded a fixed number, and that number six, neither more nor less? Such a grouping is just what we should expect in an elaborate school of poetry like that of the Alexandrians, and in their Roman imitators. It is absolutely nothing against such a theory, to say that we cannot certainly trace it. How should we, separated by an interval of 1900 years? We must be contented to show its existence where it is palpable; and we must infer, what is so probable an inference as to be nearly certain, that if Propertius undeniably wrote several elegies on this

principle of equable proportion, all that received his last hand were constructed similarly.

M. Bonafous' book does not aim at being exhaustive. It aims at being what it is: a *résumé*. As such it is readable and, though not at all conclusive, well worthy of attention.

ROBINSON ELLIS.

VERNACULAR LITERATURE IN INDIA.

WE quote the following report on vernacular literature in India, compiled by Pandit Hara Prasad Sastri for the annual address of the president of the Asiatic Society of Bengal:

"The number of publications delivered to the various Registration offices throughout India, under Act xxv. of 1867, and deposited in the eleven provincial libraries of the empire, was—7027 in 1891, 6704 in 1892, and 4150 during the three first quarters of 1893. These totals include publications in all the Eastern languages, ancient and modern, as well as in English. The number in Hebrew, Arabic, Persian, Zend, Tibetan, and Burmese is very small. Almost all the religions of the world are represented, Hinduism under its many forms supplying by far the greater number.

"The collection naturally divides into three large groups: namely, original works, republications, and translations. Original works and translations are mostly in modern vernaculars or in English, and the republications are mostly in Sanskrit, though we have some excellent original works in Sanskrit: such as the 'Chandravamsa' by Mahamahopadhyaya Chandra Kanta Tarkalankara, written on the plan of Kalidasa's immortal work, the 'Raghuvamsa'; the 'Vesanta Vijaya,' which shows the superiority of the Vedanta philosophy to all other systems of thought; and the 'Tattva Kalpataru,' by Upendra Mohan Goswami, embodying the highest ideas of Chaitanya's religion. We have also republications of works written in the ancient form of the modern vernaculars during the thirteenth, fourteenth, and fifteenth centuries, when the first contact with the Muhammadans produced a large number of religious reformers, who made the vernaculars their medium of communication. The works of Kabir, Tulsi Das, Nanak, and the followers of Chaitanya come under this head.

"The original works are either in prose or in verse. The vernaculars owe their prose literature entirely to the influence of the English. This embraces history, biography, and essays—branches of literature that were rarely cultivated before. Poetry India had, and poetry it has now; but modern poetry has not yet been able to shake off the longing for slavish imitation of everything European. We certainly owe some excellent poetical works to the influence of English education; but the majority are only wretched imitations.

"Among historical works, the best is the History of the Punjab, written in English by Muhammad Lattif. It gives a full account of the Punjab during the eventful years of the eighteenth century. The Punjab is regarded as the great battlefield of nations in Asia. It was here that the Persians, the Greeks, the Bactrians, the Scythians, the Shahis, the Shahanshahs, the Huns, the Maitreyas, and the Daivaputras fought with each other and with the Hindus; and it was here that Muhammadans of all denominations contested the supremacy of India. But the struggle never raged more fiercely than when the Afghans and the Sikhs, maddened by religious fanaticism, fell upon each other and fought with varied success for over a hundred years; and it is this period of the history of the Punjab that has been fully treated by Muhammad Lattif. The same author has, in the second quarter of 1893, published another great work, namely, 'Lahore: its History, Architectural Remains, and Antiquities.' Both these works would do credit to any European scholar. Babu Krishna Narayan Sen has done a valuable service to the Mahratta race by editing an historical work, entitled 'Sahu Maharaj Yanchen Charita,' by Mahar Ram Rao Chitnavis, who was secretary to

Sahu II., by whose order he wrote this and other works bearing on the history of the dynasty founded by Sivaji. Several works on the Manipur War have been published in Bengal. Of these, 'The Manipore War,' in English, by Babu Surendra Nath Mitra; 'Manipurer Itihas,' by an anonymous writer; and 'Manipur Pralika,' by Janaki Nath Basak—are worthy of note. Babu Janika Nath, who was appointed by Tikendrajit to conduct his case before the Special Court, attributes the whole Manipur affair to Paka Sena's attempt to monopolise the trade in tea-seeds. 'Ratnaprabha' and 'Chandraprabha,' two works in Sanskrit verse, by Bharat Mallik, on the genealogies of the Vaidya or medical caste, are valuable as throwing much light on the obscure period of the history of the Hindu race in Bengal.

"Some very good biographies have been written during the period under review, both in Bombay and in Bengal. The Bengal list includes memoirs of Pandit Isvar Chandra Vidyasagar, Michael Madhusudan Dutt, and Acharya Kesava Chandra—in Bengali; and of Raja Digambar Mitra—in English. All these persons are well known in Bengal, and played an important part in their respective spheres of life. The first was a great reformer, who introduced widow-marriage into Bengal, and tried to stop polygamy. The second had the honour of introducing blank verse into Bengali literature, and of creating a revolution in Bengali poetry by laying the whole of Europe, ancient and modern, under contribution for its improvement. The third was the founder of the Indian Brahmo Samaj, and of the Navavidhan Church, which is regarded in some quarters as possessing the widest catholicity among the great religions of the world. The fourth was the foremost man of his time in Calcutta, who started the subsoil moisture theory of malarious fever. Two works on the life of the late Pandit Taranath Tarkavachaspati, the author of the Sanskrit encyclopaedia entitled 'Vachaspathya,' are also worthy of note. A life of Nana Farnavis, the Mahratta statesman who propped up the tottering framework of the confederacy for twenty years, is a remarkable biographical work published in the Bombay Presidency. Not content with doing honour to their own great men, the people of India are writing biographies of great men of other countries, to show that they appreciate merit wherever it is found. Nisima, the patriot of Japan, George Washington, General Garfield, Jalaladdin, a Muhammadan saint of the thirteenth century, Madame Blavatsky, and King Wenceslas of Bohemia, have each found their admirers among the people of India.

"Though there were a few fictions in Sanskrit prose, the present luxuriant growth of vernacular novel-literature is entirely due to the influence of English education in this country. While the majority of this class of works treat only of commonplace subjects, such as enforced widowhood, child marriage, quarrels between daughters-in-law and mothers-in-law, &c., there are some works of merit among them. 'Adrishita,' by the late Babu Tarak Nath Ganguli, depicting middle-class life in the country; Babu Bankim Chandra's 'Raj Simha,' describing the last phase of the quarrel between the Rajputs and the Moghuls; Abdul Halim's 'Hasan and Anjilina,' a love story in Urdu; Saiyid Ahmad's 'Sir-i-Dilbarau,' also in Urdu; Padma Nath Barua's 'Lahari,' in Assamese; the 'Sarasvati Chandra,' in Gujarati; the 'Sarada,' in Malayalam—deserve special notice. The 'Aslaji,' in Gujarati, describing the attempt of a miser to marry a young girl whom he was afterwards obliged to forsake for her prodigality, recalls the 'Volpone' of Ben Jonson.

"Of miscellaneous essays in prose, the best is 'Tirtha Darshan,' by Babu Barada Prasad Basu, in three volumes. It gives the history, antiquities, mode of worship, &c., of all the celebrated shrines in Southern India. 'Navadvip Mahima,' by Babu Kanti Chandra Barhi, attempts to bring together the traditions of the Nadiya Pandits, who have played so important a part in the intellectual and moral history of Bengal during the last five centuries. 'Khoja Britanta,' in Gujarati, maintains that the Khojas of Bombay were originally Rathor chiefs who embraced Islam. Babu Bhudeb's Mukerjee's 'Samajik Pravandha' compares the Hindu social system with that of the West, and concludes that Hindus have little to learn in this

respect. The Hindu system, he argues, is based on sound principles of morality and religion: the best society is that which has found the highest ideal, and has enthusiastically followed that ideal. The Hindus have found it in their theory of *Neish-karma*, or 'duty for duty's sake,' and they try to realise it in all their thoughts and actions: nothing is so likely to shake the solid foundations of Hindu society, which has endured for thousands of years, as the suicidal attempt to imitate everything European. This work is the result of the lifelong study and observation of a Brahman of the old school, in the formation of whose mind Eastern and Western philosophy have had an equal share. Babu Bankim Chandra's 'Krishna Charita' is an attempt to pick out historical truths from the mass of wild myths which surround the conception of Krishna in the Mahabharata and the Puranas. 'Old Relics of Kamrup,' by Babu Joges Chandra Dutt, is interesting, as being the first attempt to explore the antiquities of Assam. The History of Hempi—which occupies the site of Vijayanagar, the last Hindu capital of Southern India, destroyed after the battle of Talikot, in 1665—will be useful to travellers visiting that place.

"Babu Navin Chandra Sen, one of our best Bengali poets, has published two works: 'Rai-vataka' and 'Kurukshetra,' in which the story of the Mahabharata is remodelled according to the views of nineteenth-century Hinduism. He considers the great war to represent a struggle between the liberal party headed by Krishna, Arjuna, and Vyasa, and the conservative party headed by Duryodhana and Dursava: the former has the Gita for its religious handbook, while the latter holds to the Vedas. 'Chilka' is a descriptive poem of some merit, in Uriya, by Babu Radha Nath Ray. 'Marsia,' by Altaf Hossain, is a piece of poetry written in elegant Urdu, bewailing the death of one of the foremost Muhammadan citizens of Delhi.

"The only work on art which deserves mention is 'Modern Indian Architecture,' by Mr. Tukaram, head draftsman of the Rajputana-Malwa Railway, Ajmere. It gives, in thirty-two well-executed plates, specimens of Hindu and Musalman architecture, which will bear comparison with western styles.

"Under the head of religion, original works comprise a large number of controversial tracts between the Deva Samaj and the Arya Samaj in the Punjab. Mirza Gholam Ahmad of Qadian, who calls himself the promised Messiah, has gathered numerous followers to support his pretensions. He is said to work miracles, and to hurl anathemas on the heads of the missionaries who venture to controvert him. The mass of Punjab literature has been greatly swelled by the tracts published on both sides. The 'Hindutva,' by Chandra Nath Basu, points out the differences between Hinduism and other religions. It is a defence of Hinduism, from a revivalist point of view, and thus differs widely from the well-known apologetic work of Babu Raj Narayan Basu, entitled 'Hindu Dharma Sresthata.' Hinduism, according to Babu Chandra Nath, does not need any apology: its principle of the complete identity of the human soul with the divine, its love for the eternal, its minute attention to little things, its theory of uninterrupted activity in doing good with entire disregard of reward and punishment, the rigid enforcement of man's responsibility for his own actions leading to the theory of metempsychosis—are features that have raised it to a position unapproachable by any other system of religion in the world. 'Chaitanya Lilamrita,' by the late Babu Jagadishvar Gupta, is an appreciation of Chaitanya from a rationalistic and Brahmo point of view. In strong contrast with it is the 'Amiya Nimai Charita' of Babu Shishir Kumar Ghosh, who, as a devoted follower of Chaitanya, has given to the religion of love preached by that reformer a charm rarely to be met with in modern literature. 'The Prachina Havya Samgraha' series is doing a great service by publishing old Gujarati poems, written four or five centuries ago. Pandit Ramanarayan Vidyaratna, of Berhampur, is publishing a number of Vaishnavite works, in Bengali and Sanskrit, bearing on the life and teaching of Chaitanya and his disciples. Of the Bengali works of this series, the most notable are 'Prem-vilas' and 'Karnananda' on the life of Srinivasacharya, who is regarded by the Vaishnavas

as an incarnation of Chaitanya. The Bangavasi is as active as ever in publishing the Hindu Sastras. Mr. Romesh Chunder Dutt's great scheme of collecting the best things in the Sastras in eight volumes has so far succeeded, that he has issued three volumes relating to the Vedas. The Kharga Vilas Press is continuing the works of Babu Harish Chandra, and is also issuing a beautiful edition of the 'Ramayanamanasa' of Tulsi Das, with a commentary. Kabir has engaged much of the attention of Hindu publishers, both in Behar and in Gujarat.

"Under the head of translations, it may be mentioned that Babu Bihari Lal Mitra has published two large volumes of his English version of the 'Yogavasishta Maharamayanam.' The press all over India is sending out innumerable Sanskrit works on the Hindu religion, accompanied by translations into the vernacular. Two rival translations of the Koran from the original Arabic are worthy of mention—one by Babu Girish Chandra Sen, and the other by Maulvi Naimuddin."

PHILOLOGY NOTES.

NUMBER XX. of *Hermathena*, which has just been published, contains a disquisition on Aristotle's "Parva Naturalia," by Prof. Benn; a review of Goodwin's "Homeric Hymns," by Prof. Tyrrell; of the third edition of Scrivener's Criticism of the New Testament by Prof. Bernard; "Plautina and Propertiana," by Prof. Palmer; notes on Valerius, by Prof. Bury, &c.

FINE ART.

ART BOOKS.

The Evolution of Decorative Art. By Henry Balfour. (Rivington, Percival & Co.) The Curator of the Pitt Rivers Collection at Oxford has turned his opportunities to good purpose in constructing this little book, the size of which is no index of its merit. It is a valuable contribution towards the study of the history of design; and he has done well in illustrating his subject by the living examples of the earlier stages of development which are afforded by the artistic efforts of modern savage races. By dividing the process of evolution into three clear stages, which may be shortly stated as (1) Adaptation, (2) Copying, (3) Variation, he has supplied a useful scaffolding for future builders, of whom we hope he himself will be one, for the present volume is little more than a short summary of knowledge and research which could be amplified with advantage. How soon and easily a design deteriorates by unintelligent reproduction, he illustrates very forcibly and amusingly by a drawing of a snail, which, copied and recopied by hand after hand, comes in its fourteenth "state" to be more like a bird than a snail. He has not, however, settled which of the two impulses of all art, the desire for beauty and the desire for imitation, had the precedence. From the bone drawings of the cave-dwellers, one would judge that imitation was the earlier impulse; but all other evidence seems to point the other way.

The Philosophy of the Beautiful. Part II. By William Knight. (John Murray.) The task undertaken by Prof. Knight to furnish the series of University Extension Manuals with text-books on the philosophy of the Beautiful presents unusual difficulties even to one so well informed and skilled in reasoning as himself. The chief difficulty is perhaps in the necessarily limited space at his command. To summarise previously existing theories of the Beautiful, to show the imperfections of all, and the germ of truth at the root of each, to attempt to reconcile the most important, like those of Plato and Aristotle, and to conclude with suggestions which endeavour to approach more nearly to a solution of the ever interesting

but perhaps ever insoluble problem; and to do all this in some fifty or sixty pages was hard enough. This part of his work he has performed with a clearness and order which leaves little to be desired, and in language which even the ordinary reader will be able to comprehend with little difficulty. The chapters in which he applied his principles to each Art, taken separately, are also clear enough in their expression; but here the want of space is, perhaps, a more serious disadvantage. The history of the evolution of the different arts is of too great importance in the consideration of their philosophy to be compressed within such narrow limits; and it is impossible to treat the theoretical part without a more thorough explanation of the practical than can be included in a short summary. In some cases, as for instance in regard to the theory of colours, his information is scarcely "up to date"; but on the whole the volume should be of much value to students.

Art for Art's Sake. By John C. Van Dyke. (Sampson Low.) Mr. Van Dyke's lectures before the students of Princeton College, Columbia College, and Rutgers College, show that he has thought very carefully about and around the problems of modern art. The questions of "art for art's sake," of the "literary idea," and similar problems, are touched cleverly and clearly so far as language goes; but he has scarcely got to the root of the matter. In the same way he treats colour with much patience and analytical skill, but yet hardly leaves the impression that he is a master of his theme. He does not seem to grasp, for instance, that in colour harmony is everything, and that the scale, whether composed of the higher or deeper notes, is a matter of comparative indifference to the true colourist, who, like the true musician, will be always in tune. His comparison between an old Persian rug and a modern American one is of no value. The former is beautiful because it is in harmony; the latter is ugly because it is not: the fact that one is faded and the other bright has nothing to do with it. He does not think that England has ever had a great colourist—not even Turner or Sir Joshua Reynolds. He has evidently no opinion of English art at all, which he scarcely mentions. But lest we should be thought to have a grudge against him on this account, let us quote what he says of Watteau. He calls him "a light and graceful painter, with not a little feeling for harmonious colour." But though Mr. Van Dyke seems to us to have but a limited appreciation of certain artists, he does not fall into extravagance when he belauds his favourites; and we cordially agree with the warm praise he allots to such men as Millet, Corot, Rousseau, Mr. Whistler, and Mr. Sargent, not to mention others. He is also very temperate and sensible in his remarks about the impressionists and other movements of the day. It is only when he tries to be eloquent that he strikes a false note. Such passages as that beginning, "The whole world is but a unity of magnificent vertebrae" should be excised from a new edition.

Modern Painting. By George Moore. Second Edition. (Walter Scott.) The appearance of a second edition of this brightly and sometimes brilliantly-written book is a testimony to the attractive character of Mr. George Moore's style, and of the interest which is felt in "Modern" theories of art. It is difficult to judge how far Mr. Moore can be accepted as the mouthpiece of the section of artists whom he lauds with so much fervour. We fancy that some of them—and not least that astute man and unique artist, Mr. Whistler—must laugh not a little in their sleeves when they read his choice encomiums. We doubt even at times if Mr. Moore can take himself quite seriously;

and cannot but regret that he finds it necessary to speak with such contempt of those artists with whose work he is out of sympathy; but the book, with all its faults, is clever and outspoken whether in praise or blame, and is in this respect a refreshing contrast to the careful trimming and halting utterance of the ordinary art critic.

THE PROPOSED DAM AT ASSOUAN.

THE following is the text of the memorial which has recently been forwarded to Nubar Pasha by the Society for the Preservation of the Monuments of Ancient Egypt:

"Inasmuch as the monuments of Egypt are the interest of the whole world, we, the undersigned authors, men of science, artists, and others in public positions desire to recall to your Excellency's attention the facts which have been published in the admirable study on the subject of 'Perennial Irrigation' by the Under Secretary of State for Public Works, a report which has opened a magnificent prospect of increased prosperity to Egypt, at which we most heartily rejoice.

"We remark that the Technical Commission have recommended the construction of a reservoir dam at Assouan, which will submerge the largest and most important parts of Nubia, and ruin the temples of Daboud, Gertasseh, Tafah, Kalabseh, Dakkeh, and Aff-ed-Donieh, as well as the towns, cemeteries, and other remains of this region, besides leading to the removal or ruin of the various temples of Philae, which are some of the most beautiful monuments in Egypt.

"We therefore express to your Excellency our deep regret at the recommended construction of a reservoir at Assouan which will cause such results, so unhappy for science and art; and we trust that some other project will be considered in order to reconcile the interests of agriculture with those of art, history, and archaeology. We hope that before the immediate season for action arrives some efficient scheme may be adopted which will avoid so far as possible the destruction of valuable monuments.

"We do not wish to express our opinion as to the best manner of carrying out the important object of improving the irrigation of Egypt, as this is a point for the Egyptian Government; but we would venture to ask whether it is not possible that an equally good site may be found at some place south of the Second Cataract, when, as is to be hoped, the country may again be reopened in a few years to civilisation under the rule of Egypt."

Similar memorials have been sent by the Académie des Inscriptions, and by representatives of the learned world in Germany.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that Mr. Arthur Evans will read a paper at the Oxford meeting of the British Association, in the section of anthropology, on his discovery of a new hieroglyphic and pre-Phoenician script in the island of Crete.

THE death is announced of the second Viscount Hardinge, who was for many years an active trustee of the National Portrait Gallery. Owing to his father's friendship for Sir Francis Grant and Sir Edwin Landseer, he was brought up with a natural taste for art and was himself no mean painter in water-colours. In 1847, he published a handsome folio volume, entitled *Recollections of India*, containing twenty-six lithographs from his own drawings, chiefly of landscapes in Kashmir and Sikh chieftains. The originals hang on the walls of South Park, among the military trophies of his father.

THE South London Fine Art Gallery in Peckham-road has been reopened this week, with the addition of several new pictures. Among them—besides loan works of Sir F. Leighton, Sir E. Burne Jones, and George Mason—we may specially mention the late

F. Madox Brown's historical cartoon of "The Body of Harold brought to William after the Battle of Hastings," painted for the Westminster competition fifty years ago, which was bought for presentation to this gallery at the sale of the artist's works.

THE annual exhibition in the galleries of the York corporation includes the following: "Elizabeth Woodville parting with her younger son, the Duke of York," by Mr. P. H. Calderon; "The Flight into Egypt," by Mr. F. Goodall; "The Dinner Party," by Mr. S. Solomon, and also landscapes by Mr. David Murray, and stippled pen-drawings by Mr. Claude de Neuville.

MR. H. S. Tuke's picture of "Sailors Playing Cards," which is now on exhibition at Munich, has been purchased by the Bavarian government for the collection of the New Pinakothek.

THE August number of the *Art Journal* contains a prompt reply to Dr. J. P. Richter's attack on the authenticity and the merit of the "Madonna and the Rocks" in the National Gallery. It is written by Mr. Poynter in a tone at once temperate and courteous. But it is firm also, and shows conclusively that the document recently discovered by Dr. Emilio Motta (and published by Signor Frizzoni in the *Archivio Storico dell' Arte*) does not help in the solution of the question whether the picture in the National Gallery was that painted by Leonardo da Vinci for the chapel of the Concozione in St. Francesco at Milan. Among other things, he points out that Leonardo's undoubted drawing for the figure of the Holy Infant, which Dr. Richter adduced in favour of his argument for the Louvre picture, is evidently a study, not for that, but for the picture in the National Gallery.

MUSIC.

MUSIC PUBLICATIONS.

Parzival: a Knightly Epic by Wolfram von Eschenbach. Translated from the German by Jessie L. Weston. Vol. I. (David Nutt.) This is the first translation into English of the poem which served as groundwork to Wagner's music-drama "Parsifal"; and, as the translator remarks in her preface, it is only within the present century that the original text of the *Parzival* has been collated from the manuscripts, and made accessible, even in its own land, to the general reader. The poem itself, quite apart from its connexion with Wagner's work, is a fascinating one, and all who read it will surely endorse these words of Miss Weston:

"This, at least, may be said with truth, that of all the romances of the Grail cycle, there is but one which can be presented, in its entirety, to the world of to-day with the conviction that its morality is as true, its human interest as real, its lesson as much needed now as it was seven hundred years ago, and that romance is the *Parzival* of Wolfram von Eschenbach."

Much attention has been given to the sources whence Wagner derived the material for the poems of his musical dramas. Among notable works of this kind are: M. Schur's *Le Drame Musical*, M. Otto Elser's *Richard Wagner's "Der Ring des Nibelungen,"* the two volumes of M. Maurice Kofferath on "Lohengrin" and "Parsifal," and M. Alfred Ernst's *L'Art de Richard Wagner*. Wagner's poems were the outcome of much reading and long reflection: the more that is known of certain myths and old poems, the greater will be the appreciation of his genius; and this is especially true of "Parsifal." Great thanks are then due to Miss Weston for this first volume, and we are glad to learn that Vol. II., completing the work, is

in active preparation. When the author has ended this labour of love, she may feel inclined to translate "Titirel," of which the Minnesinger Wolfram wrote the opening: this poem must have been consulted by Wagner for his "Parsifal."

The Sacred Festival-Drama of Parsifal. By Charles T. Gatty. (Schott.) This is a very handy little volume, and appropriate at this time when so many are about to make the pilgrimage to Baireuth. It is divided into three sections. The first deals with the argument, the second with the musical drama, and the third with the mystery. The argument is unfolded in a vivid manner: not only are the outlines of the story indicated, but an attempt is made to picture, as it were, the stage action. Then a plain prose translation of the text is given, adhering pretty closely to the German, though there are some passages which are not quite literal. Certain figures and letters refer to the various representative themes, which are also given. The "Mystery" section deals with the symbolic meaning of the drama—the war waged between the flesh and the spirit.

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E. MAUDE THOMPSON, Principal Librarian and Secretary.
British Museum, 31st July, 1894.

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Burlington House, London, W.

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G. GRIFFITH, Assistant General Secretary.

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